THE

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FREE LANCE is now entering its fifth year.

It has had a modest success which has far exceeded our hopes, and we believe this indicates that it is satisfying a long-felt need. The editors believe that the young author deserves a better chance to be heard than he now has. Especially, the editors believe that *ideas* need that chance. There is too little room in the large slicks and in the dangerously cautious quarterlies for the battles of experimentation.

Though there have been many comments on visuality in 'music' in the past, Mr. Atkins' article in FREELANCE 1955-56 was among the first to reopen the subject in the last few years. Thus for its FIFTH ANNIVERSARY issue, FREE LANCE is proud to present the major proportions of a *Psychovisual Perspective for 'Musical' Composition.* The manuscript was begun in December of 1955 and received for publication at FREE LANCE offices, Wilberforce University, on February 12, 1958.

Langston Hughes needs no introduction to the literary scene, for he has been a bright luminary for over a quarter of a century and a devoted friend of FREELANCE. *Adelaide Simon* is a former editor of FREE LANCE and a Cleveland real estate broker . . . *Landreth E. Leaper* writes from Clifton, Bristol, England . . . *Russell Atkins* is on the staff of the Sutphen School of Music of the National Guild of Community Schools in Cleveland, Ohio. At present he is at work on a Concerto for piano and orchestra.

CASPER LEROY JORDAN
Editor

DEPARTURE

She lived out a decent span of years
And went to death as should a queen,
Regal in her bravery, hiding fears
More generous than mean —
    Yet even these,
    Lest loved ones weep,
    She carried hidden
    In her heart
    To sleep.

—Langston Hughes

DIXIE SOUTH AFRICA

All the craziness
Of your craziness —
Is an Alka-Seltzer tablet
In the late-night glass of the world:
Watch it melt away
In the dew
Of day.

—Langston Hughes

COMMUNIQUE

I'm sorry for you
Sitting in the driver's seat
With behop hands
And ragtime feet.
It would indeed
Be good news
Could you but learn
To sing a blues
Or play a boogie —
Woogie beat
So heart might leap
To head or feet.

It *is* too bad,
Indeed it's sad,
With all the culture
That you've had,
At this late date
Your rhythms don't
Coordinate.
I'm sorry, man!
With all the billing
That you've got,
You're still
Not so hot.

—Langston Hughes

AGAINST THE WORLD

In the flower the true rebel, the nursery price
of iron stems, always directant, proud.
The old unclouded crown there,
and blissfully drowned, with his pleasure
in his hand, like the flattering fool:

cutting his clemency, laughing and laughing
to the whole range of the curse, with his eye
wrinkled. and arm torn. And turning his heart
to the nail, and to the tree. The laugh
has its memory. And after that fall

of his ecstasy, swore himself to truth,
being now awakened, while his eye found the sun,
and by his touched hair in the wind
he longed to go back. Always.
But it is always the haunter.

And it is always the fretting and the sorrow
of the saint severing the fire from his blood.
So he will brood around his burden, will frown
in the dark hour, the dreary time. Will in the end
see what life was, and be drowned, and be lost.

—Landreth E. Leaper

THE RENEWAL

And here the leaf fell to the ground,
full of red grey, fell near the stream
and the autumn flowers with their red fear
from the twilight, long bladed.

So the orange shadow fell on the wood
before the ridge of the heath,
and the turning of the woodland into suspension.
That it would be a night field, there!

In the wood a group of gossamer air!
A ground of golden hair! To the trace
wounded, to the song broken, to the burden
sung, going out from the litter of light.

And going out till they came to the other birth
of the other life and the other emergence.
This is how they were wanderers, death into life,
for always, being their own rebirth.

—Landreth E. Leaper

REQUEST

If I have at times been too articulate
Shoving back custom
Raw against the sod.
Remember me as valiant
Hard with grief and hate,
Try to forget
A silly pilgrim simple full of praise
Who sometimes let
The sweets of nature and the softened days
Dull violence and rage against the State
Spoil of the lowly
And the rape of God.

—Adelaide Simon

TO THE LAST GENERATION

You gave us wars and rumors of wars.
Now somewhere in the always world
The bombs are falling.
Highballs balanced well upon your knee.
But now we know the face
Of war — dead limbs flung over branches,
Bleeding fruits with guts askew.

Ice in your glass tinkles of dividends
The market swells.
A bullet shot from some unguarded border
Splinters the drink.
Small streaks of blood run down your startled fingers
While ice melts on the carpet.

—Adelaide Simon

PROGRAM

To have no other wanting than to feel
The autumn sun lie warm along my rump
To hear dull fruit-thuds on the dying lawn
Avoid the neighbors
Dream of food and music towards the dawn
Put ivy in the window when I please,
A slow dumb sybarite Diogenes.

—Adelaide Simon

THIS HEDGE

This hedge
Which I refused so steadfastly to trim
Forms a retreat
For sparrows and for waxwings
Berried branches, cedar sprays complete
With unseasonable mites
Caught in the tangles.
So in a closing season metes the need
Of my firm laxness and their careless greed.

—Adelaide Simon

PSYCHOVISUAL PERSPECTIVE FOR 'MUSICAL' COMPOSITION

By Russell Atkins

THE POSITIVE AND NEGATIVE CONTINUUMS IN EQUIVALENT INERTIA FOR SPACE AS PSYCHIC SPACE FOR PERCEPT, COMPOSITION, ETC.

A prodigious group of energies, inertial systems, 'statics', the psychovisualist calls the Positive Continuum. An inherent group he calls the Negative Continuum. These continuums create and condition (the latter continuum simultaneously evolves of) the Human Phenomenon. A peculiarity of this 'trinity' is that of its I and II-III there has been a property of IV. In the property of IV the psychovisualist accepts:

(1) unexistent-as-subsistence; (2) Inertia; (3) time-space.

The psychovisualist postulates a duality of hypothetical substances: unexistent-as-subsistence and existent substance: existent substance interchangeable, perhaps, with an 'energy' at some imperceptible threshold. Unexistent-as-subsistence may strike the non-psychovisualist as incredible. Can subsistence conceivably be unexistent or unexistent subsistent? No reply is apt except to state that this threshold is beyond the adequacy of words, and this: Of the postulated unexistent-as-subsistence that acts with existent substance, the psychovisualist briefly explains that it is to be conceived as an objective utility to a supranatural agent, *i.e.,* while it is incredible to the human phenomenon (an end-product of existent substance) it would not of necessity be so to a supranatural agent. Psychovisualism accepts unexistent-as-subsistence and existent substance as a hypothetical duality preparatory to inertia and a negative continuum end-product *shape for identity.*

The psychovisualist believes the world of natural order, a continuum, evolved out of hypothetical unexistent-as-subsistence and existent substance as inertia and is called by him the Positive Continuum being further developed through inertia into matter, then, into matter's highest sensitivity. Constituents of the Positive Continuum are sub-positives and neutrals, so named by psychovisualists for the part they play (that part being of a scope outside this article.) Briefly, they are imagined as building a hypothetical 'torque' like centrifugal system of dynamic adjustments in a kind of form constant. Throughout this article that constant will be referred to as 3-/4, a variable also.

End-products of the Positive Continuum include the nervous system's consciousness, i.e. the above-mentioned 'matter' at the highest sensitivity. It will be presumed that the Human Phenomenon is the vertex of sensitive matter.

The Positive Continuum is reversed upon by the nervous system of the human phenomenon that forms the ultimate sense consciousness for maximum comprehension. This reversal toward perceiving and configuring is a ceaseless mechanical parallelism that *interacts,* of which

the j.n.d.'s are the inertial resistances at the 'torque', possessed in the highest degree by the human phenomenon. These resistances, or this resistance in general, initiates what is of prime importance to psychovisual theory: *A creative psychic potentiality in the act of equalizing the centrifugal momentum of the Positive Continuum's motion with a proportionate progress unit that is a parallel continuum existing in its own right and which, being emanate of this resistant use of inertia, the psychovisualist describes as the NEGATIVE CONTINUUM OF CREATIVE 'MIND.'*

Therefore the significant feature of psychovisualism is that: Creativity in the human phenomenon is fundamentally opposed to motion of any kind.

Let us put the above statements another way.

A represents the hypothetical unexistent-as-subsistence and existent substance combined to inertia. Inertia, the mysterious representative of these develops as or with the Positive Continuum into environment, B, of which the human phenomenon is an end-product; B + hp. A, then, is the source of B + hp (human phenomenon).

Hp becomes an *a* at this 'end' of the continuum and develops through psychic manipulation its *b*, creative 'mind', which is counter to the B of its origin, for B at its end-product 'torque' is discursive and motional; *a*'s *b* is not fulfilled by discursion motion (its being 'mind') and employs inertia which it inherits from A to maintain resistance, i.e. configure upon percept. At the Positive Continuum's end-production, B and *a* are in conflict. At a hypothetical reversion in the continuum, A and *a* are reunited as egocentricity.

Of Threshold Inertia's Vertical-Horizontal Pivot of the Complex Contention Point of B Initiating *a*.

1.

Consciousness initiates phenomena in *a* that influences *inherent-object motion* for symbolic transposition: the phenomena of *threshold*: 'objective' threshold into configured 'subjective' threshold. (The terms 'objective' and 'subjective' will defer to *inherent-object 'motion.'*)

The hp, not constrained to opacities, penetrates thresholds. This, to the psychovisualist, is the singular strength of 'mind.'

As B is at source A, and *a-b* at source A, fluctuation from A is a hypothetical *suprageometry of inherent-object threshold 'motion.'*

When the hp's consciousness (via nervous system) emerges out of the 'torque' forces, its responses are suprageometrical, i.e., its 'motions', its rhythms *contend* as *a* with B's assertions on a cosmic plane. But *a* comprises the potential equal of B (i.e., by virtue of being B and driven by its energy) in an inextricability of thresholds, which b continues to penetrate and comprehend. b against B becomes hp's multi-negative-positive dynamics of symbols. Art, science, civilization and especially ethos are b, mechanical emanations of this reciprocity and, therefore, in the case of 'music' not 'spiritual' in the mystic sense, nor necessarily emotional or involving 'good' or 'beautiful' or representative of a 'world beyond' of any kind, etc., but sounds

used in an act of dimension adjustment, psychic mechanics, etc.[1]

2.

Now, B's suprageometry must meet *a*, and *a*'s configuring must begin at some complex contention point, and in so doing, they institute secondary attributes of the larger aspects. The psychovisualist accepts that this threshold of 'intersection' is B plus *a*'s eye-brain relationship of localized mechanics. Here the suprageometry has been diminished, though complex enough, and consciousness experiences the initiation limitations of the symbolic creative Negative Continuum 'mind' through an ingenious interaction device: eye. The suprageometry is partly reduced to a geometry of eye-movements of inherent-object 'motions', but there is, say, another controlling factor behind them: 3-/4 as field. It suggests a probable brain-miniatured system.

The eye-brain relationship is construed by psychovisualists to be the initiating psychophysical toward 'mind' and of its inertial system *deconstructs* into comprehension-motions of eye-movement, independent in assertion, but in fields dependent upon light. The 'movements' element, consolidating meaning, acts through psychic inertia behind them put to work on threshold.

3.

Phenomena out of the hp's threshold of the senses lie in the realm of the suprageometries. The plane of hp's senses is referable to his physical situation. To transcend this, sense data provides the leverage. For this, the sense plane is subjected to a process whereby its data can be symbollically juxtaposed, avoiding the constriction of incessant physical correlation. Devices in this direction are perception's images, memory, et al. These act against thresholds out of direct comprehension bringing them to the hp's plane, i.e., 'out' thresholds from the suprageometries to the 3-/4 discursions of eye-movements, are forced to summate or contract for comprehension achieving the hp's plane of environment extension. In short, the hp's environment is, analogously, the 'convergence' point for thresholds out of hp's comprehension: e.g., to directly comprehend the entirety of the universe is not possible, but increased comprehension results in arbitrary contracted configurations; comprehension of atoms was possible only indirectly by configuration believed to be to some degree isomorphous.

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[1] Thus the psychovisualist advocates the 'spiritual mechanics' view, i.e., 'soul' 'spirit' as energy not yet mass: 'matter', in short, as an ultimate density of 'spirit' or energy placing a disposition of 'spiritual' at an ultimate relative rest. 'Emotion' or 'spirit' or 'soul' are defined as the emancipation of energy as a schema is propagated away from its density or entropic maximum, so to speak. The composer is one who does this: who imparts 'spiritual' implications to sounds by the density of configuration that he is incessantly dissipating and releasing in a varied psychic approximation of mass.

At this point a poem and 'music' meet for a poem, too, is such a distribution of 'motion' achieving a maximum.

With this bringing into threshold there is a lower plane analogy: withdrawal or approach relative to objects in environment extension and the vertical-horizontal.

Vertical-horizontal characterizes the 'motion' of hp's retino-anatomical and fixed head relationship with environment: left to right, right to left, horizontal: up, down and vice versa, vertical. It is important that perception 'motion' in emergent expanding threshold makes much of cues involving these, and where body action is dormant, significant shape is presumed to rely on a subjective visualization of vertical-horizontal cues.[2]

Psychovisualists experience an inevitable inertio-vertical cue that is decisive as it attains the visual stage in 'music' and is construed to be A and *a* at work, i.e., egocentricity. A posture consciousness assertion parallel with the human anatomy is, therefore, productive of a 'field' called vertical. Negative inertial assertion in this 'field' is construed to act through a subsistent variable for which the common name is space. Eye-accommodated convergence is contraction from hp's posture consciousness assertion to a degree of least verticality in a fixed head state. To the degree that object recedes from hp's posture assertion it consumes less force from that assertion, less of that assertion's postural inertia is required to comprehend it. Partaking of less and less high-and-low verticality it enters an equilibrate left to right horizontal. As such it is comprehensible as environment or 'ground' and tends toward discursion. Though the vertical ordinates of posture consciousness assertion contract, lessen into an equilibrium of horizontal and could seemingly require an equal amount of inertial assertion to effect horizontal-like object configuration, horizontal by its association with discursion and indefiniteness or 'ground', peripherally vague, is no longer resisted. The effect is that things commonly sacrifice a subtle significance as they *withdraw* from the human posture assertion

Now to reverse the process. Horizontal dominates the distal threshold to least inertial posture consciousness assertion of vertical. Some object concentrated upon, be its shape tendency of itself horizontal or vertical, is, say, in the limen of least consumption of the inertio-postural assertion as vertical high-and-low. As threshold increases with the object's adjacency, it begins to 'threaten' or encroach upon the posture consciousness assertion's verticality. Despite any horizontal tendency in itself, the verticality that it does possess becomes the overstimulating factor for its relation to hp's posture consciousness assertion. Horizontal

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[2] This derived from Gibson's view that when visual cues are disturbed, cues of body motion related to gravity are utilized. See James J. Gibson, *The Perception of the Visual World* (Riverside Press, Cambridge Massachusetts, 1950) pp.145-162. See also Cecil W. Mann, 'Visual Factors in the Perception of Verticality,' *Journal of Ex. Psychol.*, December, 1952. Vol. 44, No. 6. Yet in the case of listening to 'music' there is deficient body motion and deficient visual cues initially. But, say psychovisualists, an independent consciousness of human posture is asserted by the perception faculties as a 'field' of space.

loses the margin as threshold increases with the object's approach into the posture territory. Posture assertion's verticality becomes a space *mode* that acts as the dominating fact. The object's threshold begins to resist perception. Human negative assertion against this resistance is different when approach to the human anatomy assertion is involved, *and the object is unfamiliar*. Adjustment comprehension of the relationships becomes vital. High-and-low as the vertical factor becomes the negative inertial assertion space (subsistent variable) vs, disintegration via 'motion' (inert 'motion' by virtue of the predicament) in object adjacency's expanding threshold. The hp's resistance assertion is the holding-together-for-comprehension inertia behind eye-movements. It acts, finally, of the variables of tri-dimension as the object exceeds the posture consciousness assertion's threshold: binocular disparity as the 'field' machinery; (1) ego; (2) fixed-head; (3) time-space. The inertia (A) as the ratio of a specific end-product's variables˜disposition of energy.

PART II

RELATIONSHIPS BETWEEN AUDIENCE AND COMPOSER INVOLVING LIGHT AND SOUND

1.

The composer, accommodating the listener's negative assertion against 'moving' sounds, is at the visual supraconfigural end of his art's continuum process and must act *creatively*. The external world with its form fields of supranatural impartiality, under negative assertion in eye-movements, responds through illumination, a factor that continuously facilitates duration for ground-figure-ground organization in environment adaption. Objects can be committed to memory as identities already inertialized.

The composer, however, must transmit his 'objects' even 'illumination', through the antagonist of identity: stimulating stress 'motions.' He must act contrary to the painter who seeks 'motion' through static lines. The composer pursues static lines through '*motion.*'

The psychovisualist, recognizing that the same processes are at work that aid in identity perception, sets about the task of configuration. He designs, in a sketchbook, a group of definite contours from which the machinery of perception and comprehension can continuumize between himself and his audience. This becomes the technique of psychovisual composing, i.e., the art of beautiful 'motion.'

2.

Now, concerning audiences, the human phenomenon (hp), hearing discursive sounds, cannot 'hear' form or 'form-quality.' The psychovisualist does not, on available evidence, affirm the validity of 'aural' images as such in a privileged sense. Aural imagery remains visual imagery in spite of the stimulus, i.e., visual perception faculties, it will be assumed, act for auditory stimuli. To the psychovisualist, sounds, of

themselves have no actual ' form-quality.'[3]

Many composers ignore sound 'materializing' into visualization. For these composers, unfortunately, negative inertia in the listener prompts him, by adaption organization facilities, to resist the continuous ' motion ' of sounds even as it means perpetual field adjustment. Without maximum aid to the senses, especially that of light and intervening ' eye ', the perception process is slowed tremendously for ' music.' This has led to an erroneous eminence of the ear. Under this deficiency a composition that is worthless sounds identically ' excellent ' with an excellent composition at an initial hearing of both. Eventual cues for meaning are object tendencies (pregnancies, assertions toward ' closures ') for the psychovisualist believes the visual perception faculties work with all the senses, and supply ' music ' with its only meaningful form-significance.

Though external stimuli for the ' naked eye ' are not active from specific sources of the sounds corresponding to the sounds, such an omission in an art that asks comprehension demands compensation. Two primary neuro-anatomical dimensions of adjustment are ' high ' and ' low.' neither of which have any objective existence in frequencies of sound. The psychovisualist believes that high-and-low is a correspondent application to pitch by the human vertical posture consciousness assertion for compensation as an initial threshold for psychovisual space, the two positions constituting the primary referents for meaningful differentiation in ' music.' Once this threshold establishes its potential, more phenomena of visual perception is inevitably initiated. Closures result.

The composer that ignores sound ' materialized ' into imagery, forfeits his claim upon the listener's psyche. The listener, or musician, is simply paying homage to a dated musician's prejudice when he fails to acknowledge imagery as comprehension stress. As psychovisualists have indicated, it is the false phenomenon of *mousike* that leads to the statement that such and such a thing is ' unmusical.' ' Music ' as a factually qualifying word is obfuscation. There is no appreciable validity in ' musical.' The eye-brain relationship with environment underlies the intelligence of the hp in a way superior to sound. Sound is the amorphous inferior.

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[3] Any discrepancies that arise are presumed to owe their origin to ' die einheit der sinne ' in the same way as smell as taste. Investigations yielding possibilities in this direction: G. W. Hartman, ' Changes in Visual Acuity through Simultaneous Stimulation of Other Sense Organs ', *J. Exp. Psychol. Vol.* 16, 1933, pp. 393-407. Also ' The Facilitating Effect of Strong Illumination upon Discrimination of Pitch and Intensity Differences,' *Ibid.*, Vol. 17, 1934, pp. 813-822. *Ibid., Gestalt Psychology,* p. 147, author mentions ' Ein Experimenteller Beitragzum Problem der psychologischen Grundlagen der Namengebung,' by Usnadze (*Psychol. Forsch.*, 1924, 5, 24-43) wherein ' The degree of agreement among the subjects with respect to the matching of sound and picture was far greater than sheer probability would ever permit.'

The Nature of Continuumized Perception-summation Discrepancy Between Light and Sound in ' Musical ' Composition

I.

3-/4 perception by eye-movements is acceptable to the psychovisualist as summative comprehension ' motion ': a neuro-retinal anatomical relationship via brain resulting in closure dynamically active in fields. The inertia behind psychic processes takes 3-/4 at unfamiliar presentation (dormant awareness) and asserts (voluntary attention) thus and so as ' subjective ' discursion around peripheral stimuli through light duration. This, as negative assertion involving horizontal-vertical, makes eye-movements important to psychovisualism as dynamic field formulation for or of meaning, and leads to reservations regarding ' immediate' perceptions[4] in ' music ' as comparable to nearly immediate perception of the ' real ' world environment through ' naked eye.' *Summation appears necessary to ' form-quality ' for ' music ', or rather to object-form, as the psychovisualist prefers to designate it, much as the eye-movements aid perception of externals except that in ' music ' perception is isomorphously stretched over a span of years instead of seconds.*

An object perceived by the ' naked eye ' in the ' real ' world, aided by light, that object, presented as approximal sounds, might possibly have a degree of retarded perception mathematically computable, but whether computable or not, theoretically has this discrepancy marked as one of *velocity for duration.*

An easily comprehended object-complexity density, understood through ' naked eye ', light, et al., through sounds suggests a staggering approximation for merely an immediate discursive duration. Hypothetically, an object-complexity density requiring 1 minute for complete comprehension through ' naked eye ', could, through approximate sounds, require an hour if the densities could be compared. To approximate 1 minute of light to ' naked eye ' comprehension at maximum acuity, 1 hour of sounds may require, in incredible deficiency, intensification-velocity of years for its own comprehensibleness to approximate the maximum acuity of 1 minute of light to ' naked eye.' An hour's comprehensibleness of sounds in maximum acuity accumulative equal to years for comprehension tantamount to 1 minute of light to ' naked eye ' of object-complexity for an individual, for a majority, hearing a work irregularly, develops semi-centurially. If one thinks in terms of the world at large, or hp, it develops centurially. It would then take a hundred years or so for a country or the world to hear a work enough to comprehend it as one hour of sounds of approximate form-significance detail equal to 1 minute of light to ' naked eye ' comprehension at maximum object-complexity density.

To the psychovisualist, this is the heart of the matter of ' music ' that is ' immortal ' for it is the time that a work needs to develop

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[4] i.e., Kohler's deviation from Von Ehrenfels' ' melody ' and the Graz school concerning ' funding content ' based on sensation prior to ' insight ' ' immediate perception,' etc. See, e.g., Wolfgang Kohler, *Gestalt Psychology* (New York, 1929), p. 190.

what we will discuss presently: the ' illumination ' by which it is seen psychovisually and is ' clear ' or comprehended so *definitely* that performers must trace its exact ' form-qualities ' or object-forms or suffer cruel critical attack. It is simply that the work has transmitted that ' agreement between sound and picture far greater than sheer probability would ever permit.'

This is not invalidated by works heard and liked instantly that achieve ' immortality.' Such occasions occur when the sounds themselves act as a lure on the initial hearing. Many works heard and approved on an initial hearing by virtue of ravishing noises or sounds, decline in the estimation. The psychovisualist states: Works do not achieve ' immortality ' for their sound, but in proportion to the ' illumination ' progressively thrown upon the composer's object-form assertion.

The Practical Summative Function of Successive Hearings of a Work as Intensification-velocity Mass for ' Illumination ' for Perception Summation

1.

With initial threshold depending on human limitations in ' music ' but in the world of light to ' naked eye ', aided by supranatural sources, it is little wonder that ' music ' takes years to see while the external world is more immediately perceived. This partly accounts for the assumption that ' music ' is NEVER seen.

Unlike supranatural sources, human action is discursive, i.e., musicians cannot play but one sound totality at a time, be it chord or atomy of single tones, notes. Consequently, organization of tones, sounds, system will not exist save as ideal object-form in the ' mind ' of the composer on an initial hearing. Listener's perception of the object-form must wait until the limitations of discursive action can traverse, ' immediate ' and summative of the field formations (if the composer has wisely designed any) enough times to emulate in behavior, however deficiently, a force source of light to ' naked eye.' Successive hearings intensification velocity into force by memory persistence, brightens psycho-illumination similar to a negative ground-figure afterimage, i.e., black on white paper as white on ' subjective ' grey.

2.

In ' music ' the cumbersomeness, the expense of maintenances, disappointments, time consumption, are due largely to the dilemmas of DECONSTRUCTING a composition or an object on the part of a musician or ' composer ' in order to transmit it summatively to a listener.

These dilemmas begin in these facts: 1. No psychical ' illumination ' at an initial hearing. 2. No exposure area for dynamic displacements along a psychovisual field.

These mean simply that form perception, basically visual, cannot be immediately facilitated, but is indispensable and therefore sets a dilemma.

The psychovisualist asserts that the necessity of hearing a work many times before comprehension, is one for a continuum process: 1. Repeated hearings velocity accrues as mass or force provisive of

intensification for eventual maximum 'illumination' and definition. 2. This accommodates exposure time which, 3, accommodates threshold. Quality and quantity accrue from closure, and memory acts to fix types of 'motion' as image. There is no point of utter completion or finality, seemingly, for, as we have said, years of hearing a work in terms of sounds performed as often as possible is the incredibly deficient way 'music' has to approximate frequency velocity for exposure area through *light* for coherency. Nevertheless, certain definities establish themselves and remain with the listener, *if the composer exercises object assertion.*

3.

'Light' in the 'mind' and light from the external world is a degree of the problem of the 'immediately' perceived external world and the summatively perceived psychovisuality. Images perpetuated in memory or in dreams are endowed with a 'light' emanative of no objective source at the instant of recall. Recall of light through memory in 'mind' can seem conjectural as to 'how' even though attached to the remembered object, but is doubtless.

Psychovisualists experience 'illumination' from an external source that is itself without illumination: tone. The psychic properties after repeated hearings produce a 'light' from the externality of tones possibly similar in origin to retinal or 'inherent light'[5] during image recall. Fading rates of frequency affecting the visual centers in a space mode might correlate proportionate amounts of intensification and account for points of same in the 'subjective' grey accompanying tones, that, through accumulative memory, after successive hearings, suffuse the consciousness with both added and 'inherent light.'[6]

Now, to the matter of accumulative memory: When sound without the aid of external light from the 'real' world stimulates brain repeatedly (dependent on successive hearings, of course) under voluntary attention of the listener to an occasion of tones *fixed to accommodate the visual perception faculties,* performed to this, accurately, there is a construed intensification of the object-form pattern of 'motion.' 'Light' under accumulative memory, affected in the visual centers by proportionate intensification (i.e., the *rates* of frequency) from traces of auditory stimuli, propogated (under Newtonian laws) toward the egocentric vertical posture consciousness assertion as the inertializing space mode, transforms the tones into psychovisual *seen* space as high-and-low with which the psychovisual composer has asserted object-forms.

Also, the psychovisualist's suspicion is that the vertical posture

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[5] Raymond Holder Wheeler, *The Science of Psychology* (New York, 1929), p. 272.

[6] Indulging the hypothetical nature of psychovisualism: A common factor for light as an inertializing tendency in the external world (even in Relativity) i.e., it facilitates duration for eye-movement discursion around a foveal point; for brain activity (Negative Continuum); for vibration and neural responses to the auditory centers institutive of tone—a common factor is the electrical consistency.

consciousness assertion, being the space mode for inertial perception, may be responsible for the application of high-and-low to the frequency *rates* if they reach the visual centers in a subdued state of traces, less resistant to the vertical posture consciousness assertion. Eventually, of course, successive hearings velocity and the composer's object assertion displace sound toward *form* altogether. The machinery of this displacement will be mentioned presently.

Since the exact nature of this high-and-low application to tones is unknown (indeed, ignored by many because no certain relationship between auditory and visual centers has been found) it is not inexcusable, then, in psychovisualism, to suppose that frequencies committed to brain centers are perhaps somewhat in the nature of *discursion*. This, supposed, the immediacy with which high-and-low is communicated to tones presents itself as relevant to the vibratory resistance of tones. If so, we may liken the situation to a subliminal act of the horizontal-vertical pivot.

Specifically: When the tones' vibrations frequencies, supposed as in a discursion of some kind, encounter, as subdued traces, a vertical assertion of subliminal character, this assertion tries to 'upright' them at a pivotal point that may or may not be organic. Like instants of *etwas*, say, analogously between attracting 3-/4 poles, perhaps positive, negative, etc., the 'fast' frequencies resist as toward the horizontal, this suggestion being in the psychovisualized tendency of tones in 'motion' to be neither vertical nor horizontal but at an angle. This implies that the encounter of varying frequencies with a vertical assertion as they commute with the brain, is resistant, and that this assertion affects discursion under limitations: the 'fast' frequencies maintain their direction with the horizontal, while the 'slow' frequencies are subjected to vertical assertion.

Seldom do more than two whole, tones or chords, remain discursively vibrating in ear under a duration, besides musicians play them singly as such. This guarantees that any moment of tones, chords selected from an instrument's whole range will have this relationship: a 'fast' and 'slower' frequency.

At this point it can, perhaps, be proposed that the extent of high-and-low applied to the frequencies corresponds with the resistance of the fastest frequencies, which, as they increase in vibrations resist vertical assertion more. Noticeable to the psychovisualist is that the high-and-low between notes below a staff and those way above is *considerably more vertical*, i.e., points *seen* as directly beneath each other. As frequencies increase, this defers to the angle. As they approach limitations of the ear's thresholds 'space' begins to vanish. Therefore, from some hypothetical *discursive* level the lesser frequencies are presumed to be verticalized in proportion to their lack, i.e., just that amount of incapacity to resist the vertical assertion, determining the space between when psychic processes apply high-and-low to tones that are *not* spatial as frequencies.

4.

We have discussed threshold inertia in Positive and Negative Continuum relationships. In 'music' after repeated hearings, an analogy is with standing in less proximity to a pointillist painting so that form

fields above level of the comprehended threshold are facilitated, retarded perception being, in the case of ' music,' ' above ' threshold. Area must be increased for comprehension units and thereby accommodate memory: i.e., quantitative area emergences relate qualitatively to the extent that a composer conveniences comprehension units with configuration. Hearing ' music ' for pleasure can be a detriment. Repeated performances and hearings are not incidental to the matter of ' hearing for pleasure ' again, but are a necessary summative function engendering specific phenomena. With repeated performances and tone discursion the resultant fields object-forms, etc., are symbolic of the inertia behind psychic processes at work.

When enough field, object-form closure results of ' illumination ' et al., the condition of ' motion ' is no longer discursive for areas, this depending on an achieved field. Uniformity of plane and direction deteriorates, i.e., the area (of whatever form field at the date of a repeated hearing) undergoing closure, is being inertialized. ' Motions ' situate themselves in their space planes by intensities of stimulation. ' Motion ' is negated somewhat thereby, producing inert ' motion ' (i.e., inherent-object ' motion '; vertical-horizontal complexes). Visibility sustains whatever form field at this date of hearing in memory *for* memory as acuities develop of inherent-object ' motion.' This means also that the listener is inertializing bits into fields from ' motions ' yet ' above ' psychovisual thresholds *as closure pregnancies widen area,* but he has heard the work enough to have diminished other fields in inertia and comprehended their ' motions ' into image (very dependent on composer's assertion). When a work is comprehended, the geometry in fields with object-forms can be remembered and *seen* one through the other in a transparent ' movement ' inertia. The ' moving ' tones fulfill contours visually content in memory, these being a composer's object assertion.

The ' composing ' of a work (and the word ' composer ' is soon to be a paradoxical figurative in psychovisual terminology) still continues many years after being in repertoire as will be shown when the principle above is further examined. If ' composers ' thought of themselves less as ' constructors ' but as careful *deconstructors* for discursion, they would better view the perspective of understanding ' music ' as a psychology. They would apprehend the dangerous indispensability of *preparing audiences in deconstructions for the years of comprehension that it takes for audiences to re-compose the deconstructed Ideal of the ' composer.'* The ' composer ', then, can be said to have successfully propogated Unities (the containing geometries) of whose frames the fulfilling Varieties may move!

PART III

RELATIONSHIPS BETWEEN AUDIENCES AND 'COMPOSER' IN ATTENTION SPANS IN INTENSIFICATION-VELOCITY 'ILLUMINATION' FOR PERCEPTION SUMMATION

Fields of Attention: Voluntary Preparation and Continuous Involuntary

1.

Sound stimuli to the psychovisualist is secondary because it cannot be organized of itself to a listener: in fact, to a psychovisual 'composer' it is thought of *only as stimulus.* After successive hearings of a work, the 3-/4 'statics' referable to brain, which, 3-/4 being imminently like binocular disparity for visual purposes, act to organize stimuli into a visual field elevating the process, 3-/4, for the unity of each level of a work. This, the psychovisualist contends, has given the effect of the much discussed and so-called 'inevitability.' The psychovisualist prefers to call it isomorphous threshold expansion, and believes that its organization under 3-/4 facilitates the final declaration of inertial unity for a work's holding together.

Understandably, if the listener's concentration is on the sound stimuli, the functioning separateness of the psycho*visual* will be continuing: (1) The span of attention estimated as 1 to 2 minutes, variable with individuals, is voluntary preparation for sound stimuli in 'music' initially, but (2) contains continuous involuntary span involving the psychovisual. The psychovisualist believes attention that is voluntary preparation decreases for sound stimuli as successive hearings of a work familiarize through continuous span of attention as that span increases as 'illumination' exposure area. This implies to the psychovisualist that continuous span within the span that is voluntary preparation is actually *dilating visual perception organization having its individual units of perception and* 3-/4, *meaningful for phrases and periods and motifs as seen intensifications* (*points*) *into objects and fields.*

Let us describe the process more specifically:

1. Voluntary preparation attention is, initially, placed exclusively on sound stimuli by the listener who concentrates on that data under the *will* to bring about comprehension of meaning and form-significance. The 'substance' of *will,* in psychovisualism, is inertial.

2. Continuous involuntary attention is, initially, weak, for its data is excluded, being the spatio-visual tendencies in general thinking processes which the listener, under the deceptive 'motion' of 'music', rejects as 'unmusical' or not present to the eye, plus the strength of vibratory sound to dominate attention, initially. Nevertheless, the spatio-visual tendencies are the sources of meaningful form for which the sound stimuli is being searched at that instant. The listener commences to dismiss these sources until 'motion' and sound stimuli prove inadequate to the will to comprehend form-significance.

3. Without the listener's acute interest or awareness, involuntary continuous attention builds thresholds around sound stimuli with elements of reference that, when in proximity, join forces: space as

high-and-low and memory. Years of successive hearings pass. When voluntary preparation attention cannot extract meaningful form-significance from sound stimuli (i.e., form-significance sufficient to the hp's demands) continuous involuntary attention usurps the inertia of voluntary attention at an indefinable limen, dropping the preparatory!

4. Continuous involuntary attention data becomes sub-voluntary psychovisual ' illumination '. But in the closing stages of comprehension,sound stimuli becomes continuing attention data.

5. With comprehension having removed the obstacle of sound stimuli as determinant of meaning, the composition contents itself in the psychovisual memory. The significance remaining depends upon the original object assertions of the ' composer.'

Five stages, such as described above, go to indicate a probable framework in which ' The Relationships Between Audiences and Composer Involving Light and Sound ' might work under attention spans. However, attention spans have a framework of ' motion ' involving light and sound based somewhat on the ' laws ' of ' motion ' and inertia.

I *Vibratory pitches move in a uniformity of temporal discursion, i.e., played one behind the other, and may be said to have a direction of ' motion ' toward the listener until compelled by opposing forces to change their state.*

II *Acceleration of a change of (direction) or state is proportional to the forces causing the change and is in the direction of the content of the force*: Application to ' music ': Voluntary attention (often motor adjustments, muscular tension) relates itself to psychovisual vertical posture consciousness assertion and egocentricity as inertia. Voluntary attention inertia acts toward the change of state of vibratory stimuli, and the composer's object-assertion in the stimuli manipulation is the element for propogation seized on through high-and-low.

III *Before the change of state, with the equal and opposite action of both forces, a condition of equilibrium is produced at its proportionate amount of inertia volume unit*: Application to ' music ': 3-/4 form constant in voluntary attention inertia of 1 to 2 minutes vs. equal massed vibratory stimuli ' immediate ' and summative. The interaction is a total system.

The ' balanced momentum ' equilibrium in neutral inertia, if propogated in aspects of its energy variable, space, in relation to a fixed point (the egocentric hp's anatomy assertion) tends to conserve its energy: Application to ' music ': Vibratory stimuli, displaced, is transformed into psychovisual ' illumination ' directly proportional to space-motion configuration proportionate to the inertia volume unit. The configuration density (its space—' motion ' complexity) can be proportionate to the inertia depending on the configuror's desire for object identity to act in conversion from vibratory stimuli, *i.e., the composer's object assertion propogates the inertial system in its listener-stimuli ' statics ' toward visuality, object-form, etc., by which the ' music ' receives its form-significance. Energy for this conversion is subtracted from vibratory stimuli.*

2.

Suggested Units of Dissipation Possible in Affecting Attention Spans as Visual Fields

The voluntary preparation attention span's energy can, speaking roughly, cover three periods plus three measures approximately at $\frac{4}{4}$ time at 108 metronomic quarter beats in a minutes duration. 1 to 2 minutes voluntary preparation span can, therefore, hold many divisions of smally perceptible and necessary punctuation in its involuntary continuing span before dissipation. A duration of attention in involuntary continuing, fluctuating once a second, is span enough to be a division of perceptible and necessary punctuation. The psychovisualist premises for the first of two important conditions concerning attention that (1) Singly, a thing dominates at an 'immediate' summation of 1 second of involuntary continuing; that there are 60 such opportunities for 2, 4, 8 summate spans of duration before dissipation of voluntary preparation span of 1 minute. The psychovisualist accepts object assertion as the factor of adjustment along with the second of the two important conditions concerning attention; (2) *The number of things comprehensible at these moments of span.* Laboratory experiments indicate that the eye can distinguish dots on a screen individually, within a quantity of 8 at a second's exposure over which number, 8, definition is dissipated. If the fading rates of frequency effect visual positions in the psychospatial parallel, intensifications in 'illumination' may be conditioned by that identical visual span of approximately 8 before dissipation. As a workable assumption, the psychovisualist accepts a dissipation of acuity at approximately 8 in 1 second of attention fluctuation both of involuntary continuing span within voluntary preparation span of 1 minute.

A 2 limen, as sound stimuli alone, loses its powers to assert when form comprehension becomes urgent under summation duration. The visual correlate number sets of involuntary continuing attention, establish themselves about object assertion. *Without a composer's object assertion, attention spans are believed to lose equilibrium duration to the correlate number sets and cannot, therefore, encourage a set's organization toward definities, for, being of multiples of the* 2 *limen to* 8, 1 *second duration and number set inhere in 'motion' and space, i.e., inherent-object 'motion.'* Intervals as time-space (high-and-low) are the means by which a 'composer' is able to cohere 1 second of duration and correlate number set: i.e., within a 1 minute duration of voluntary preparation, the 60 attention seconds of involuntary continuing are compressed into 2, 4, 8 summate durations by the 'composer's' maximum use of psychic space. Object assertions should, at each second, be in maximum relationship so that seconds are conjoined or separated after successive hearings, in units of maximum configuration per minute. This is not an impossible presumption *if a 'composer's' every 'motion' is dictated by object-form.* No tempo has been known by which it is a certainty that the correspondence of duration and set is adjusted. A psychovisualist believes that a work of true interest somehow establishes at expanding thresholds this isomorphism

of attention, space and number sets.[7]

8, as a multiple of the 2 limen, has occupied a prominent place in 'musical' structure, especially since the vertical monodic advent. The psychovisualist advocates that form, conditioned by visual factors, would be a 2 unit as the meanest threshold even of a 3, 3 perceived space factors between 2. In psychovisualism, it is felt that object pregnancy, good or bad, tends in the multiples of this 2 limen from 'immediate' to ultimate summation; e.g., approximately 8 single tones could correlate 1 second of attention duration in involuntary span (that duration existing as a motor function perhaps)[8] and that duration doubled to approximately 16 single tones constituting, say, 2 measures (as phrase) of summation would be half as approximate 4 of an 8 measure *summation tendency* attention-duration correlate. The remarkable thing to be observed is that each instant leaves established a summation frame of a comprehended-past crucible as an apprehensible 'to be' crucible. Thus if object assertion (or configuration) increases at half the proportion of, say, 8 at any summation, the composer might contract correlate attention duration consumption to a 4 comprehension unit in a hypothetical 'reduction', but the composer, needful of more complexity unit necessitating less summative hearings (for the more highly configurated, the better the memory after-image and less the summative hearings required) would, of course, really be supplied with an 'expansion' of, say, the 16. 'Reduction', remember, is purely hypothetical in actual hearing, since with configuration the number of tones could be increased in density against an attention span.

A 3, 6, 9 (related at summating thresholds to ego, foveal point, vertical assertion, et al.) as extension (and contraction) numbers, list as psychovisual 'persistence of vision' adjustment numbers for 2 units over span dissipations as they condition involuntary continuing 'ground.' 6, 2, 4, 9

8, 4, 4, 8, etc., themselves, practice the 'ambiguous figure' phenomenon 6 on perception's 'immediate' limen in 'music': e.g., 8 into a 2-field;

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[7] In spite of insistence to the contrary, the psychovisualist believes it is here at attention, space and number sets, that thick contrapuntal writing fails. Dullness, lack of economy, injudicious and adverse effect upon 'motion' and space result. In early music this was understandable. Span dissipation (of a possible neural or motor function origin) was disregarded. Monodic harmony, however, provided vertical assertion. A one dimensional horizontalism was checked. By the nineteenth century the horizontal-vertical pivot as object was underway. Contemporary contrapuntal technique has retrogressed. It is nearly one dimensional again under Schonberg's weak 'unitary perception.'

[8] Wundt indicated '16 successive beats alternately rising and falling or so-called 2/8 time (8 measures) as the 'scope of consciousness' for immediate perception of the 'togetherness' of a row. Wilhem Wundt, *An Introduction to Psychology* (Trans. by Rudolf Pintner), London, 1912, p. 8.

$\frac{4}{4}$ into a 3-field, etc. (a kind of reversed math 3 + 3 = 2, 2 + 2 = 3 = 1) presumably, *maintaining an isomorphism of summation expansions, each limited to* 2-3. Simple psychovisual verities suggest that 'rhythm' or 'metre' (beats, accents, attacks, axes) do not act as much beyond the 'immediate' limen. Therefore irregularities can be charming, but they do not escape 2-field and 3-field. These dictate and may serve object as form asserted by the 'composer', or, if the 'composer' refuses to assert object, they congeal irrespectively, in which case the work is soon out of the 'composer's' control. Therefore, to psychovisualists, no real need exists for metrical or rhythmical experimentation of itself. Any traditional rhythm can be selected as a springboard. The work's summation is the 2-field, 3-field object-form character or Idea.[9]

PART IV

SUMMARY IN TERMS OF AUDIENCE AND 'MOTION' THROUGH THE PSYCHOPHYSICAL IN 'MUSIC' AS A VISUAL ART THROUGH PERCEPTION AS A CONTINUUM 'EYE' IN AN INTROVERTED COMPENSATION

In view of the stages through which a work is coordinated, the final consensus is that the course of perception in 'music' into comprehension traverses the stimuli-motion (action) psychophysical as 'mind' much in the manner of a multi-dimensional extension; now 3 now 6 yet 4. The construed 3-/4 center of these multi relationships is the transpositional ego-adjustment of (attention) 'subjectival fovea' believed to be under the dictation of inertia.

We will say, e.g., that we have come upon unfamiliarities moving at such speed that specifications are obscured. We comprehend only the blur of their passing. Brain, an organization apparatus is stimulated not exclusively through the retina, but contains a Will toward categorical perception which psychovisualists say is basically, the negative inertial lineage that opposes, per se, moving stimuli. Brain sets up voluntary preparation attention energy and communicates a force to

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[9] Indications toward these numbers among conflicting experiments were derived of the following: Josef Ternus, 'Experiment on the Problem of Phenomenal Identity' ('Experimentelle Untersuchungen über phänomenale Identität' *Psychol.Forsch.*1926,7,81-136) *A Source Book of Gestalt Psychology*, translated by Willis D. Ellis (Harcourt Brace & Co.) p. 149. See also, Paul G. Cheathem and Carroll T. White, 'Temporal Numerosity: III Auditory Perception of Number' *Journal of Ex. Psychol.* Vol. 47, no. 6, 1954 (previous articles listed). Also, Robert Stanton French, 'Identification of Dot Patterns From Memory As A Function of Complexity,' *'J. Ex. Psychol. Vol.* 47, *No.* 1, 1954.

a light receptive ' continuum ', (eye). This mechanism is charged with a power toward assimilations. Against the furious movement of the unfamiliarities, unsatisfying of shape because of their speed, the mechanism undergoes an effort to impose inertia to facilitate complete identification. In that predicament the mechanism is in a dynamic involuntary reception of force from external stimuli and under voluntary preparation's inertial pressure from the brain in 3-/4 assertion against the external stimuli. The psychovisualist imagines that the mechanism (eye) specifically flexible, acts to arbitrate and adjust, finally, converse forces, ' subjective ' being the negative assertion. To the psychovisual ' composer ' this predicament characterizes the hp's environment relationship: a negative inertial Will against which the Positive Continuum exercises a continuous pressure to act out of its own schema. Resistance produces percept, i.e., positive-negative to positive symbol configuration to facilitate survival.

In ' music ' sounds are closely analogous to the procession of unfamiliarities. Psychovisualists consider it probable that survival ' instincts ' are summoned into the alert, especially by the terrific impact of intensities from an orchestra. Continuous ' motion ' as sound stimuli is of obfuscate specification and of the Positive Continuum. The ear brings them to the brain's outraged retention's inertial Will as it is exerting voluntary preparation energy for comprehension. Form, important to survival, is, initially, absent from the sounds in their persistent communication in incessant involuntary discursion. The work ends in frustrate equilibrium at the initial hearings. It will necessitate hearing again and again. Why? This: the arbitrary ' eye ' for percept is omitted by the nature of the medium from the whole continuum response that the senses organize to make in any case of inherent-object ' motion ' (or attack) from the external. The positive-negative-positive continuumization is disturbed. That there is no relevant stimuli for this point of arbitration of the converse forces seriously impairs comprehension, and the paradox of converse forces remains unresolved particularly as to space. Sound usurps the consciousness, but is unable to fulfill shape-significance duties sufficiently. Against frustrating ' motion ', brain (the psychovisualist states) provides the missing convergent to compensate with the utilization of another sense, but this requires time. Voluntary preparation energy after successive hearings is exercised on behalf of visual centers against the violent discursion of external stimuli through brain's form constant of inertia for ' statics ', dimension: 3-/4. This mounts involuntary continuous attention span upon a spatio-visual field basis, for 3-/4 is primarily for spatio-visual convergence. The subject most compelling for this is ' pitch.' It becomes intensification (explained earlier in this article) in a psychic space. High-and-low is instituted as psychovisual threshold. Inherent-object ' motion ' is perceived as soon as this ' ground ' is established. It is, then, up to the ' composer ' to assert through inherent-object ' motion.'

From hereon the listener is in a peculiar predicament. He maintains voluntary preparation force, temporarily divided, upon aural stimuli that is being deposed. This deposition against incoming visuality accounts, to psychovisualists, for the paradox, Variety in Unity. He is set against ' motions ' in an inertial area for he is in the reverse posi-

tion of eye-movements over a fixed visual scene. Instead, ' movement ' is referable to himself as fixed (' motions ' performed somewhat irrespective of his volition) without actual discursive stimulation of retina. ' Pursuit ' movements very likely occur, but, says the psychovisualist, brainwise, bounded by 3-/4.

In an earlier discussion we described the vertical-horizontal field that characterizes vision at the complex contention point of B initiating a. We noted the overstimulating vertical, a possible effect of inertio-postural assertion from the human anatomy: (1) An objects withdrawal was described; (2) An object's approach was described. In ' music ' the process of comprehension is of such a path:

1. ' Sound-motion's ' ' approach ' (no identity) is *summation* in ' music.'

2. ' Motion withdrawal ' into object-form can be called *contraction* here.

There are three behaviors: (a) A person's approach to inherent-object ' motion ' (eye-adjustments involved) after which inherent-object ' motion ' withdraws; (b) An inherent-object ' motion ' approach that stops and the observer withdraws; (c) or this, favored by the psychovisualist: The inherent-object ' motion ' approaches (in sight, difficult eye-adjustments), incurs the apprehension of the ego and passes ' *behind* ' the observer where it is comprehended and memorized in reduced anxiety. ' Within ' head (discussed earlier) this third interpretation, from the ' forward ' of sound vibration to the ' blind spot ' of egocentricity is tri-dimensional from the physical. From the egocentric to comprehension ' backwards ' ' behind ' (the listener sitting still) is a hypothetical ' subjective ' ' pursuit ' movement or turning of the head. The visuality is presumed ' outward ' ' behind ' within. This is tri-dimensional. Together it is a multi-dimensional extension of comprehension, though there is no extension or depth in what is seen in the psychovisual.

After summating pitches as high-and-low exceed in threshold the verticality threshold of the hp's postural consciousness assertion and enough ' illumination ' is brought to bear upon exceeding, threshold, the composer's object assertion begins to act most decisively at this stage. It is only the composer's object assertion that prohibits the work from wholly losing its significance when contracting in the negative inertia of the psyche's convergence in the hp's vertical posture consciousness.

It is on these grounds that psychovisualists depose sounds or ' new ' sounds. Beethoven's sounds no longer inspire or affect by their ' newness,' or of themselves. The preserving factor is in the psychovisuality. ' New music ' is impossible. Dimensions are, as yet, too stable. High-and-low; up, down, et al., are the composer's ' fundamentals,' and only these. ' New ' sounds bound by these dimensions cannot keep their ' newness,' for by these things they lose ' newness.' Sounds keep of their ' newness ' a composer's significant form; this keeps its powers through dimension; dimension as object. The psychovisualist will seek to extract practical methods from the limitations of *dimension.*

A PSYCHOVISUAL MANUAL FOR COMPOSITIONAL DECONSTRUCTION AND SOUND APPLIED

Part I

1.

It is immediately supposed that a theory that rejects sound as tone-system technique: the ear, so-called 'musical' form, must lead to some unique brand of 'music.' To answer such a supposition is to say that this is not the case. Psychic processes cannot be called 'new.' It is difficult to believe that in a universe of innumerable objects of every variety of noise conceivable (and distinctions between tones and noises being considerably small) that a few peculiar sounds as 'music' are 'new.' Yet sounds, psychic processes, etc., do orientate themselves under other semantics and symbols that come into proximity as a result of wider investigations.

'Psychovisual' is the term employed to articulate a 'composing' process through which stimuli, irrelevant to the retina, depends upon the visual *mechanism* as a total process to achieve comprehensive shape as organization. It is necessary to point out that the 'eye' or retina does not 'see' objects directly. Vision is a paradoxical mechanism.

2.

The terms 'Psychovisual Composition' do not refer to the 'composer' more than to his audience and means, paradoxically: A technique of *deconstruction* on the part of the 'composer' for comprehension on the part of audiences ('comprehension' and 'composition' being somewhat synonymous in psychovisual terminology) based on a scientific view of perception in comprehension, *not on sounds as they are externally, before and as they enter the ear, as sounds cannot be organized of themselves.*

3.

Sound is *stimulus* to the psychovisual 'composer.' He handles it accordingly. He contends that the small meaning that may be made to exist in sounds as tonal relationships is negligible and that 'meaning' derivative of form significance, comes from a threshold of the hp's time-space coördinate. Therefore, sounds, tones as *stimuli* are means by which processes are stimulated *to complete what is not completed by the transmission's form itself.*

4.

Because the psychovisual composer believes 'form' in its surest delineation is derivative of visual perception, and that this perception is at work indefatigably, he hopes to facilitate this visual faculty by 'moving' his tone correlate discursion in a consistency with pregnancies that he has designed beforehand as objects. *He is of the opinion that motion and rhythm is object-pregnancy.*

5.

The psychovisualist understands that exact correspondences between his Ideal object and summative sounds may not be possible. But this is not to be construed as an admission that a listener's reactions and images cannot be controlled by the deconstructor. Basic geometrical tendencies in psychic prägnanz for correspondences at high-and-low

pitch frequencies (pf) are reasonably correlate and it has been indicated that 'sound waves . . are not dynamically organized, because in the air one wave is independent of the previous waves and so forth. *But something remains which is sufficient for organization in those who listen.*'[10] (Italics mine). That 'something', in psychovisualism, is the composer's object assertion. Also, it has been ascertained that 'there is a carry over from an abstract design to the resultant musical theme when the theme is composed to the design. This provides an indication that the creative product is influenced by an abstract design or possibly some visual object when the design or object is used as a stimulus by the composer.[11]

The psychovisualist prefers to revise the interpretation of 'stimulus', to tighten its application. Instead of using object as a stimulus, which is easy to interpret as meaning *emotional* stimulus, object, pre-designed before the utilization of tones, is a schema for stimuli *motion*, for 'emotion' is what audiences think they 'hear' when the psychovisual 'composer' inertializes through organized motion as object. Thus: The *Creative* 'composer' eschews emotion: he is not subject to that. He is the meticulous designer of beautiful *motion*!

6.

Object-form is a group of different motifs bound by a precise spacing of high-and-low, *i.e., with specific attention paid to the realization that the relationships will be seen psychovisually, not ultimately 'heard.'* Therefore it is serviceable to this perspective to dismiss the term 'melody', a concept based on sound. (1) Object-form is not thought of as a *single line of tones*; (2) It is not 'composed' so that its effect depends on a succession of tones in a point to point correspondence with the hearing of tones as they enter the ear or as if the ear were decisive; (3) It is not 'composed' as a prescript of intervals-as-sound in manipulation, or a single germ of materials in mirror-forms. Intervallic manipulation toward intervals-as-sound means little to the psychic processes; (4) Object-form is not an impossible mathematical disposition of rhythmic schemes, metre complications, etc., in that the

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[10] Wolfgang Kohler, *Gestalt Psychology* (New York), p. 256. Also, pp. 257-258, whereby a substitution of 'composer' for Kohler's 'pianist' this passage is supportingly psychovisual.

[11] Rudolph K. Willman, 'An Experimental Investigation of the Creative Process in Music. The Transposability of Visual Design Stimuli to Musical Themes,' *Psychological Monographs*, Vol. 57, No. 1, 1944 (The American Psychological Association, Northwestern University, Evaston, Illinois). This interesting experiment had serious faults, the main one being the lack of a theoretical basis such as that in psychovisualism. This led to a Gestalt error: The Designs used were wholly deficient in the very qualities necessary to composing good prägnanz; also, they were *incorrespondent*, lacking in essential 'shape' demands. Notwithstanding the conclusion coincides with Hartman's statement about the experiments of Usnadze: 'The degree of agreement among the subjects with respect to the matching of sound and picture was far greater than sheer probability would ever permit.'

inertia that coheres a work is supplied chiefly by the listener and is psychological; Object-form, pre-designed, is to aid the eye-brain inertial negation stimulated by motion's dissipation of identity, i.e., boundaries in so continual a readjustment of field for particularity in a work depend upon the 'composer's' negative assertion against the sounds by as graphic a spatialization as Idea as conceivable. Memory, inertia and visuality, acting upon a 'composer's' *object assertion* is the 'composer's' only control over listener inertia as that inertia performs its duties against 'motion.' Thus, the listener and the 'composer' are negative to 'motion', and to the Positive Continuum. They are the Negative Continuum, 'mind.' Contemporary composers do not seem to evince a proper concern for the hp's time-space coordinate and a practical intuition for limens. Intuitive understanding of limen has deferred to too much else, possibly in the wake of the Schonberg-Webern advent.[12]

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[12] 'Mind' is rejected in its liminal expansion in deference to the ear. It is a dead end materialism that depends on atomistic principles, viz., that Idea comprehension acts indefinitely as a passive receptor with a point to point correspondence with tones entering the ear. 'Idea', so-called, in serial technique is founded upon external combinations, as presented to the ear without a psychological approach to comprehension.

It is a problem as yet whether Schonberg or Webern are to be charged with somehow (in spite of protestations) giving the misleading impression that serial technique can be an objectively effective system of organization in any talented composer's hands. Neither of them proved it by psychovisual standards. Even, e.g., in their music the burden of Idea rests heavily on the series, not enough *Grundgestalt* and the series betrays a ghastly debt to mirror-forms *at the wrong limen.* A single tone, as psychovisually recognized, is a limen; of j.n.d. to the hp listener (many of its partials escape perception as 'pure' tone). A symphonic work, e.g., is a tremendous *summation* (analogous to the suprageometry, discussed in the first part) of limens from single tones' 'immediate' duration to Total Form Field. It seems a bit surprising that Schonberg and Webern were caught utterly in the effect of tonal entropy *and did not provide the appropriate percepts for the appropriate limens.* Beyond the j.n.d. of the tone limen, Schonberg and others expand or 'develop' by applying over elaborate mirror-forms, et al., to the wrong perceptual limen: the tones! Thus, the psychovisualist states that twelve-tone 'organization' is below threshold and leads him to this suspicion: It is easier to manipulate physical tones than it is to manipulate relationships in an Idea. Serial composers, therefore, reduce the limen of the Idea to tone relationships and do not rise above. In Bach's day such manipulation was justifiable for 'music' as a psychology was not under way. Today, it is a Brahmsian ambivalence. Another doubt is raised: perceptual 'content' as it is comprehended extends in threshold. It is known psychologically that primitive planes of perceptual limen are those very near to stimuli. Serial writing

7.

A psychovisualist manipulating tones is involved in an act of meticulous deconstruction for discursive presentation. He must be aware of forfeiting each idea's part (motif) as a constituent identity. Deconstructing to communicate through sounds, the 'composer' need not *organize* by calculation and control, rather he should maintain control as he *disorganizes* into discursion. It is then essential to have designed the geometrical blueprint (so to speak) prior to the deconstruction. Perhaps, even in performances to provide audiences with a sheet of the object-forms' Tables, rather than with mere program notes.

8.

'Objects' to object-form is what the motions become when comprehended, but the motions and the object-forms they make differ as device entities. 'Immediate' and summated stimulus motions are extracted in periphery or by neural response from the designed object-form of the drawing board, i.e., tones as stimuli and motions regarding these sketches may be 'strict' or 'free' in the approximation of the periphery. 'Free' or 'neural response' is a correlate used where an object-form's characteristic is incorrespondent. 'Ambiguities', 'immediate' or in discursive proportion summation, serve in 'free' approximation (to be discussed shortly).

9.

Gradual stimulus 'motions' become Ambiguity Summation Sets. 'Immediate' stimulus 'motions' become summations of the smallest unit: motif. The 2-point limen unit is relative in or to any composition's basic tempo.

10.

Inversions, thematic vertical-horizontalism, relative intervalic substitutions, canons, counterpoint, et al, *are discursive Modes of Motion, NOT STIMULI, and cannot result of themselves in unity without Idea as object inertia.*

11.

'Tones' 'series' 'tropes' (even 'measures' at times) are thought of as stimuli, *not to be carelessly confused with Modes of Motion.*

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is perilously inclining in a direction of primitivism, its plane of complexity being too close to manipulation of stimuli at the sacrifice of Idea. The discrepancy between stimuli and ideal should be sufficiently large to warrant the term 'creative.' It is not so in the application of mirror-forms to the threshold of tones. Nerve stimulation is, in itself, approximately tactual. Types of incapacitation can manipulate tactual stimuli in amazing complexity, but devoid of concept. Despite opinions to the contrary, serial technique has been little more than an elaborate system of padding.

SUMMARY

The continuum of motivic, primary, secondary and total summations is cast thus: *Object inertia becomes motion corresponded by Rhythm-correlate*, which, reversed to the listener's comprehension, is: *Motion plus rhythm-correlate becoming object as Idea as inertial unity.*

Thus it is not *recognizing notes, tones* by name or ear, but what they *do* and where in space they create an illusion of 'motion' that becomes object, *for objects are congealed 'motions'* in psychovisual perspective and to say that 'music' or 'composing' or 'meaning' has nothing to do with objects is passé and belongs to an era of thought when *matter* was believed solid and the 'material' and 'non-material' (if such exists outside of unexistent-as-substance) felt to be inescapably dual. The psychovisualist accepts that that which is called 'immaterial' is, temporarily, more 'below', or 'beyond' threshold for hp. 'Spiritual' 'emotion', etc., to psychovisualism, are but 'motion' and its laws becoming object.

Parallel Summation Sets in Proportion Ambiguity for Compositional Deconstruction

1.

Composers now and in the past, consciously or unconsciously, have relied upon the psychological effect: high-and-low. Authorities are not agreed on its particularly applied use for pitch delineations.[13]

Aside from those already mentioned, psychovisualists believe it developed as Western 'music' increased in capabilities toward shape approximation; toward an art for listener's instead of a utile one, and later as the harmonic 'signpost' concept of Forms advanced toward psychological perception of 'motion'-path as object. Now high-and-low must achieve the deposition of sounds, tones, etc.

2.

General observation: Instrumental ensembles and their musicians do not physically try to approximate volume or intensity in a work by changing localization. Therefore the ear detects that varying pitches are from an approximating stable locale, maybe a stage of some kind. Consequently:

A single soft sound in 'music' is not correlate with that or any amount of extension for *compositional purposes* in the psychovisuality, but is equated with 'small' or 'low' not 'far.'

For similar purposes, a loud sound is equated with 'large' not 'near.'[14]

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[13] Carroll C. Pratt, 'The Spatial Character of High and Low Tones,' *Journal of Ex. Psychol.*, Vol. XIII, No. 3, June 1930.

[14] In the visual world to naked eye this is involved with a factor that does not enter into psychovisual 'shape': extension. To the apparent, 'small' is denotative of extension in many cases as when an automobile withdraws into distance. (This must not be confused with extension in the comprehensive processes described earlier in this work. The ear is not an interference in brain processes per se. It

Psychic processes acting upon mainly accurate localization through the ear and compensating by spacing, employs soft-and-loud as a correlate ambiguity for pitch frequency (pf). PF high-and-low is, then, so to speak, the ' categorical imperative ' of psychovisual manipulation and should not be confused with localization.

Under pf high-and-low there are the Ambiguities.

' Ambiguity ' is defined here: (a) To approximate a thing in effect without being it; (b) A phenomenon of summation that is transformed by spatio-visual tendencies in the psychic processes into a psychovisual approximation of pf high-and-low (pf high-and-low is ' categorical imperative ' for being the ' immediate ' reliable accepted by psychic space).

3.

Ambiguity Factors before summation, viz., PP-FF, Fast-Slow, are described as ' Positive ' Factors for Ambiguity-Summations.

4.

' Positive ' (Factors of Ambiguity-Summations) means direct physical effect of a physical action. A physical effect of exerting pressure with an approximate desire to produce intensity is FF; A direct effect of acting with velocity is Fast: id., PP-Slow.

5.

Ambiguity-summations, made up of FF-PP, Fast-Slow, approximating pf high-and-low, cause a secondary effect, viz., Large-and-small that helps proportion pf high-and-low. The psychovisualist describes large-and-small thus: A Parallel Ambiguity of Ambiguity-summations Factors.

6.

The sizes large-and-small as Parallel Ambiguity of Ambiguity-summations (i.e., a kind of secondary ' categorical imperative ') have the ambiguity thus: One cannot perform a thing ' largely ' in most cases, instead one performs with ' retardation ' or slow plus FF, especially plus Long-Short (LS). Large-and-small is, then, psychic summation proportion by virtue of LS. LS, then, is the special factor in large-and-small as Parallel Ambiguity, though LS is a property of the ' Positive ' Factors of Ambiguity-summations also, and in turn all are utilized as psychovisual proportion approximations for pf high-and-low in delineating object character factors.

7.

Pf high-and-low, and large-and-small Parallel of Ambiguity-summations are aspects of each other, the one transformed into the other by the catalyst LS (time) as horizontal large-and-small and vertical high-and-low in the spatio-visual perspective at any 2-limen summation set. Pf high-and-low is, of course, as imperative, the ' immediate ' in de-

---

does interfere when soft tones assume psychovisuality through the ear's accurate perception of locale by determining that a soft sound is ' soft ' of a relationship at any localization correlate. The psychovisuality, then, equates soft with ' low ' or ' small ' not ' far ' since there is no binocular disparity evident in the psychovisual shapes or the *illumination* gradients. The heard soft sound at a stable locale equated with ' small ' and thus seen, remains only ' small '; ' loud '; ' large.'

lineating the character factors of the object.[15]

PART II
DEVICES FOR ISOMORPHISM IN A PSYCHOVISUAL TECHNIQUE FOR COMPOSITIONAL DECONSTRUCTION-COMPOSITION

1.

List of ' Positive ' Factors For Discursive Visual Proportion Ambiguity-summations As Psychovisual Space Approximation of PF High-and-Low

(▲) Slow. Fast. Moderate ..... Velocity
(2) Soft. Loud. Mezzo forte ..... Intensity
(Symbolized: A, Fast. b, Slow. c, Moderato. And of course: FF, PP, Mf.)
(3). Long. Short. (Symbolized: LS) Complex ..... Time
(4) The ' Positive ' Factors of Ambiguity-Summations' Parallel: Large. Small. Complex.

2.

Parallel ' Positive ' Factors of Ambiguity-Summations Sets

I

Parallel Positive Factors of Ambiguity-Summations Sets of Equal Measure-number Duration at PF's of High-and-Low (symbolized: Hpf and Lpf)

(1) FF—Fast (Hpf) vs. PP—Slow (Lpf) approximates psychovisual High-and-Low.
(2) FF—Slow (Hpf) vs. PP—Fast (Lpf) approximates psychovisual High-and-Low.

II

Parallel Positive Factors of Ambiguity-summations Sets of Equal Measure-number Duration at Reversed PFs.

(1A) FF—Fast (1pf) vs. PP—Slow (Hpf) approximates imperfect High-and-Low psychovisual Prägnanz.
(2A) FF—Slow (Lpf) vs. PP—Fast (Hpf) etc.

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[15] ' Development ' psychovisualists say, is so reliant on psychic processes that it cannot properly be attributed to any tone-system formula. They maintain that it is visual proportion isomorphism between ' immediate ' pf high-and-low object-form character factors and summative proportion discursion that accounts for the so-called ' inevitability ' and ' development.' The psychovisualist eschews preoccupation with ' development ' as a feature of technique. A work ' develops ' to a listener, and in many ways *he develops it,* not the ' composer.' The visual perception processes act upon data provided by the ' composer.' What the ' composer ' provides by deconstruction in the use of stimuli is never ' developed ' until acted upon. Only the listener can ' develop ' through stimuli, what, by anticipating perception processes, the psychological ' composer ', preparing conversely, deconstructs for the utilization of tones. A ' composition ' is, to him, ultimacy. Thus ' developing a composition,' a phrase sometimes employed, is poor.

I*A*

When the measure-number duration is equal only high-and-low is approximated by FF-PP, Fast-Slow, except, perhaps, in rare cases. But when LS is added, large-and-small enters the psychovisual summation.

Parallel Positive Factors of Ambiguity-summations Sets but of Unequal Measure-number Duration as LS.

(1) L, FF—Fast (Hpf) vs. S, PP—Slow (Lpf): approximates psychovisual horizontal Large-and-Small (vertical) High-and-Low.

(2) L, FF—Slow (Hpf) vs. S, PP—Fast (Lpf): approximates psychovisual horizontal Large-and-Small, etc.

II*A*

Parallel Positive Factors of Ambiguity-summations Sets of Unequal Measure-number Duration as LS at Reversed PFs.

(1B) L, FF—Fast (Lpf) vs. S, PP—Slow (Hpf): approximates imperfect psychovisual large-and-small Prägnanz.

(2B) L, FF—Slow (Lpf) vs. S, PP—Fast (Hpf): *id.*

I-II, I*A*-II*A Parallel Positive Factors of Ambiguity-summations Sets Permutations. For Psychovisual Compounds,* 2-3 *Fields Thresholds.* Sets I.

(1)-(2) FF-Fast (Hpf) / PP-Slow (Lpf) vs. FF-Slow (Hpf) / PP-Fast (Lpf)

(a)	(b)	vs. (c)	(d)
Permutations:			
(b)	(a)	vs. (c)	(d)
(a)	(b)	vs. (d)	(c)
etc.	etc.	etc.	etc.

These permutations approximate total shapes to be discussed soon as visual field-forms. At present it is understood thus: *Permutations of Parallel Positive Factors of Ambiguity-summations achieve psychovisual high-and-low, large-and-small as right angles* (ı *of opposite vertices from the point of vertex to base or base to vertex.*

Also, any summation of the Positive Factors, i.e., intensity, velocity time, has, of course, the same set of coordinates, thus: Mf may act as 'FF' in a PP compound or field in approximation of pf high-and-low psychovisual space, or large-and-small, in cases where substitutions favor variety.

I*B*

Parallel Positive Factors of Ambiguity-summations Complex Sets of Equal Measure-number Duration at Their Pfs.

(1) PP—Slow/Fast (Lpf) vs. FF—Slow/Fast (Hpf): approximates psychovisual Low-and-High.

(2) PP—Slow/Fast (Lpf) vs. PP—Fast/Slow (Hpf): approximates psychovisual Low-and-High.

(2) FF, *id.*, FF, *id.*: etc.

(2) PP—Fast/Slow (Hpf) vs. FF—Fast/Slow (Lpf): approximates imperfect Low-and-High psychovisual space Prägnanz.

(All Lpf at FF tends to dilate its pitch-sound. Intensity at Low in a summation somehow encroaches upon High in relationship like a gravity. Vertical posture consciousness assertion in hp, if responsible for this, is also paradoxical: Vertical assertion is in opposition to gravity, and yet the tendency 'up' dilates the assertion of 'low.' This

requires caution when a passage is unintentionally in imperfect psychovisual space approximation.)

IIB

Parallel Positive Factors of Ambiguity-summations Complex Sets (i.e., simultaneous Fast/Slow and/or PP/FF) of Equal Measure-number Duration at Their Pfs.) Very often it is most effectual to distribute space equally at a point of climax. Pfs, then, are neutralized in complex sets.

(1) PP—Slow (Hpf) vs. FF—Fast (Hpf)
PP—Fast (Lpf) vs. FF—Slow (Lpf): Approximates Low-and-High psychovisual space.
or
(2) PP—Slow (Hpf) vs. FF—Fast (Hpf)
(Lpf) vs. FF—Slow (Lpf).

Relativism in the Positive Factors of Am-s (Ambiguity-summations) is no obstacle if object-form characters are planned and fields intended.

Because of the possibilities of permutational sets, varieties of Positive Factors Am-complex-s' Sets exceed the present articles limitations for discussion, and in fact it is the 'composer's' creative problem. Permutation of these summation factors seems, to the psychovisualist, eminently more significant of effectual technique than 'series' or 'tropes' per se. Unlike these, summation factors do not presume to be organization per se. They require a schema of pfs, time-space motion (i.e., object-form, etc.) in which to inhere. In short, in the service of the psychological, without decisions beforehand as to space, size and character factors, sets have nothing to correlate; the psychic processes nothing in which to 'develop' from attention sets to 'immediate' to illuminated comprehension. Beginning with the blueprint of the creator and ending the process of inhereing through listener, is the Total Field-form.

3.

The Psychovisual 'Scale' or 'Key' of High-Medium-Low Space For Pf Object-form Character Correlation

The psychovisualist has accepted high-and-low as space conditioning by the visual perception faculties for object-form. This provides him with his 'scale': Psychic 2-dimensional space.

I

The psychovisualist, for convenience, designates his 'scale' I-III-V also. The I-III-V of a scale of space is: Low-I; Medium-III; High-V. This is one optional basic order. Manipulation or 'progression' is determined by the object-form it is to transmit. For simplicity's sake in the present article, Low-I, Medium-III, High-V will serve us in subsequent demonstrations. Operation of these positions is the composer's responsibility, i.e., whether he wishes to apply a space level to a numeral consistently, or reassign space and numerals at each object-form.

Between Low and Medium we may indicate II as L.M. (Low-Medium).

Between Medium and High we may indicate IV as M.H. (Medium-High).

II

Secondary is the Set of Motions, symbolized by common numerals,

thus: Ascension-2; Descension-4; Horizontal-6. Because of the classifications essential to psychovisual methods, it is to be made clear that Ascension, Descension and Horizontal *only* are to be called 'motion.' *Fast and Slow do not achieve 'motion.'*[16]

III

Intervals-as-spaces are ranked according to their basic psychic approximation of distance, thus:

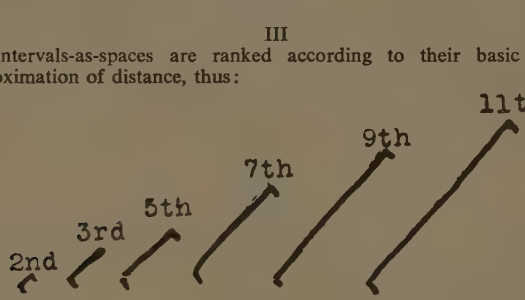

Fig. 1.

Noticeable above is that only the 2nd, 3rd, 5th, 7th, 9th are present. These are the Positive Intervals-as-space, meaning that only these extendencies serve as sufficiently distant in stretch from each other when applied as sounds.

Ambiguous Intervals-as-space are 4ths, 6ths, 8ths. Enharmonic designations do not function in psychovisuality as composition. 'Augmented', 'minor' or 'major' or 'diminished' designations function *only as harmonic color.* Thus a major or minor 2nd are equal in basic space approximation and may even on occasions (under conditions to be shown later) act as 3rds. A 4th, enharmonic, etc., can be used as a 5th or 3rd in basic space approximation.

A 6th can be used for a 7th or 5th.

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[16] In psychovisual threshold isomorphism, the effect is that a single tone is a j.n.d., and of 'fast' or "slow' frequency. 'Fast' or rapid vibration frequency produces 'high'; 'slow' frequency produces 'low.' In Ambiguity-summations Sets 'fast' tempo (i.e., diminution) achieves a psychoinertial approximation of 'high'; 'slow' tempo (retardation) achieves a like approximation as 'low.' This is an isomorphous increase of psychic threshold from the j.n.d. of single tones. Also, the domination of the partials by the fundamental frequency equilibrate is the psychoinertial at work accounting, psychovisualists say, for the inertia of compounds and fields, and the vertical-horizontal pivot in them toward 2-3 object-assertion. The difference is in the fact that the single tone threshold, a j.n.d., is too small to lend itself to modifications *within* its framework. The Ambiguity-summations threshold, however, can be varied by Positive Factors of Ambiguity *within* its limen. To the psychovisualist, this answers the why a total work, symphony et al., is psychoinertial. It is a huge 'single tone' effect without reference to another 'single tone.'

An 8th for a 9th or 7th.

Intervals-as-space at the double (2nd as 4th, 5th as 10th, etc.) hold in the same relationship except that Ambiguity-summations Sets are to be considered more at this threshold.

We are returned at this point to the Paradox 'wholly responsible for the pleasure received of "music"' as mentioned by me in another article.[17]

The resistance to 'motion' in the 'music' that is in its manipulation by the composer that achieves the immovable. The aim of 'apparent motion' especially is to traverse distance recognizably. An interval-as-space has that space to traverse that is extraneous to its space. Thus successive 5ths or 9ths would traverse the total space of an instrument's range more rapidly than a 2nd, thus approximating extreme limits in less duration. A work that distributes such intervals-as-spaces indiscriminately soon contradicts the aforementioned Paradox: *Enough 'apparent motion' must exist before inertia can work. A piece that avoids the maximum of 'apparent motion' chiefly progression by 2nds and 3rds to 5ths, impedes the positive-negative-positive processes toward duration perception.*

4.

Total Field Form

1.

Total Field-form is inert. It is the ultimate summation even in contraction, i.e., after object assertion emergence. It is psychoinertial like a single tone.

There are but three Total Field-forms essentially in 'music' of which every composition is a 'good' or 'bad' Prägnanz example. A psychovisualist is quick to detect either avoidance or lack of conscious attention toward them on the part of a composer. They are commonplace, but a brief prefix is in order:

Constituents of a composition eventually tend toward their opposites, i.e., FF toward PP, vice versa; a high toward low vice versa. A total Field-form, if a work's motion is based on organization instead of emotion, is the ultimate proportion set: a large-and-small; its FF-PP, its Fast-Slow, but above all, its pf high-and-low. *Total Field-form periphery should not be an Ambiguity only. The base and vertex of a Total Field-form should be dictated by pf high-and-low.* This rule's purpose is this: To avoid the obfuscation that can result during performance interpretation, thus dissipating the Total Field-form when Ambiguity-summations approximate psychic space. Pf is, as said, the 'immediate' reliable of the psychic processes.

2.

The base and vertex of Total Field-Form stand as of three basic positions: A triangle

[17] Russell Atkins, 'A Psychovisual Perspective for "Musical" Composition,' *The Free Lance,* 1955.

Fig. 2.

Its ' permutation ':

Fig. 3.

The permutation (rv)
as angles with converse vertices: 1
2

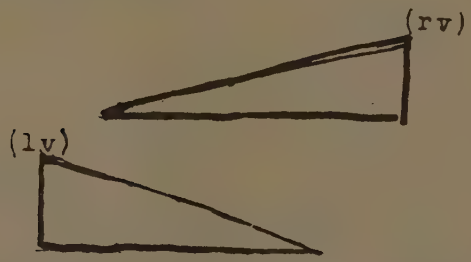


Fig. 4.

Psychovisualists maintain that summatively, i.e., after successive hearings, these fields become psychovisual. Also virtue of their use as set beforehand is the conditioning of the inertia working against ' motion ' in audience perception. Without their conscious specification, regardless of the question of left or right of audiences (which we will not take up at this time) the displacement between extremes of sound ' motion ' for inertia will not be organized. But if a Total Field-form, say, a right angle with a vertex to the right (∟ rv) is determined upon, we have by that determination automatically conditioned what is to follow, for by this geometrical figure inertial trend is directed through dynamics and especially through successive hearings.

3.

To embody this diagram with energy, Performance Time is chosen:
(I) Our angle with right vertex (∟ rv), we will say, is a 15-minute ∟ rv, divisible into 5-minute sections. Each 5-minute section is, itself, a divisible field.
(II) Next, we understand the most significant aspect of the Total Field-form: Its total scale order of space: I-III-V

(a) In this case, 5-minute 1 is Low
5-minute 2 is Medium
5-minute 3 is High

(If the angle chosen is with the left vertex (└ lv) the scale order would be V-III-I). A specific space should be consciously propogated in each period according with the angle selected.

(III) A Total Field-form may be contracted into space scales in each of its period registers.

(a) In this case, for 5-minute 1 an optional interval is set, say, from A below the staff to F above middle C. This is the I-III-V boundary of 5-minute 1 which is the I of the Total Field-form.

(b) For 5-minute 2 the space is 'raised' to an optional pf, say, D above octave C.

(c) For 5-minute 3 space is released to maximum. Pfs, Ambiguity-summations, etc., combine to approximate full space. Variety in the circumscribed space periods, in which case pf high-and-low might be exceeded, can be the work of Ambiguity-summations, *but always under calculations as such.*

Summary: We have made our Total Field-form diagram which we have divided into three units each having 5-minutes toward a 15-minute └ rv. Being thus, each unit is to be propogated space register in the psychic processes. Being a └ rv this Total Field-form has a scale of space: Low, Medium, High as I-III-V: (a) I is the initial point of the base; V is the vertex.

For 5-minute I we ordain a low degree of intensity. 'FF' of a proportionate low intensity in 5-minute I will actually be Mf. F above middle C and Mf as FF of 5-minute I are distributed according to the object-forms and their delineation. Any deviation from the character of 5-minute 1 by use of actual FF or exceeding pfs should be calculated and may demand balance at equivalent points in 5-minute 2 and 3.

5.

Motivic Organization as Deconstructed A-object for Composition and Sound Applied

The agent that is intended to 'act' 'to do' to produce summations is the 'immediate' stimulus: Motivic 'Organization.' Technically, it is deconstruction, i.e., the taking apart of objects as Ideas.

Classical devices had designated '1st and 2nd subjects' in a discursive order of presentation connected by 'bridges, passagework,' etc. Schonberg, reacting against this, thought of it as 'dead' music. The truth of the matter, to psychovisualists, is that both were wrong. The psychic processes do not operate upon either of these interpretations, from available evidence.

To the psychovisualist, a work is a congealing continuum of 'motion' *forward* in summating thresholds but in simultaneous *contractions* into images. *Every 'motion' can, at length (dependent on successive hearings), be situated.* The 'composer' using object-form determines that situation. Thus: The object is the object of the object! Contrary to much talk of one 'thematic germ' the psychovisualist prefers that 'mind', a phenomenon able to assimulate a lifetime of experiences and myriads of impressions, is not limited to 'one thematic germ' or so, provided that it is directed by Idea. Thus, a work can be constructed upon innumerable ideas-as-objects. Twelve objects instead of tones.

1.

The continuum of congealing 'motion', which is applicable to

'music' of the past as well, is: Compound object-form contains Primary and Secondary object-forms: These contain sets of a-b objects that contain Motivic Organizations. The deconstructor thinks from Compound object-form to motif: Audiences perceive conversely. Compound object-form ranges from 1 to 2 minutes voluntary attention span. Further comments will follow our next step.

2.

The psychovisualist is prepared to design his Compound Object-form. This (being No. 1) may be abstracted out of the visual field of actual objects or from imagination surrounding the thing to be expressed.

3.

We have, let us say, sketched on our drawing board a blueprint of the Compound Object-form. In its relationships we supply a work with Primary and Secondary a-b objects. In application of tones the motifs are extracted in deconstruction.

We must confine this brief example of psychovisual compositional deconstruction to a-object due to limited space.

Our a-object has: 2 parallel vertical lines downward at Low:

Fig. 5.

A circle with an intersecting line dividing it at M.L.

(medium-low): *Fig.* 6.

A rectangular shape of horizontal and vertical lines at MH:

Fig. 7.

And a dot: ●

When conjoined vertically (inertialized) we have a distinct shape for a-object:

Fig. 8.

This is the a-object of a-b objects of Primary Object-form. It shall consist of a number of measures as *against* a similar number of measures as b-object of Primary Object-form. The 'consequent' number of measures as b-object will be determined by the Primary object-form, i.e., in such case as b-object extracted from our sketch-book, is in specifically *small* or *large* relationship with a-object. If small, a-object may require five measures; b-object three measures.

Total Space and Approximate Total Interval Spaces for Inert a object

The a-object sets its space degrees:

1. The 2 vertical parallel lines are set at the base: Low.
2. The circle intersected by a line into halves, rests at a slant (seen up or down) on the 2 vertical parallel lines: Medium.
3. The rectangular horizontal and vertical shape with point rests on the circle: High.
4. To the extent that the circle rests a little below Medium in estimation from the rectangulars at High, those may partake of the ultimate F of 5-minute 1 and according to the sketchbook, dominate the Primary a-b object relationship.

Factorial Summary of Inert a-object:

a—2 parallel vertical lines Low
b—circle at Medium
c—high rectangulars
d—point

Emphasis of character factors of inert a-object depends upon the composer's optional perceptual estimation. The character factors of the object of our example denotes: Low-small, Medium-large, High-larger.

Summary of Approximate Total Interval Spaces for Inert a-object:

I—Low 4th
II—Medium 6th
V—High 7th

These intervals of space emulate the use made of intervals set in the Total Field-form, though not exactly, i.e., they set the approximate

degree of space available corresponding with the object-form factors. They may correspond with the estimated size or eminence of the factors in the object's character.

Intervals-as-space in Object Deconstruction for ' Motion '

1. A point between A natural below the bass staff and middle C is the C natural above the A natural below the staff. This C and F natural above it serve as suitable width for minor thirds on or within these points for the two parallel lines at Low (designation of the interval as ' augmented ' or ' minor ', etc., is of consequence only as color when chordal. The distance moved, however, is chosen width.)

2. The Circle at Medium (never correspondent) we intersect. Complementary curves remain each in reversed direction to the other. Curves are best propogated by 2nds in small areas. Our complementary curves at Medium shall be minor 2nds with intermittent 3rd apex.

3. The rectangular vertical-horizontals: An inexact corresponding 5th (i.e., employing LM) 2nds (Horizontal-6); a 7th from the 5th's fundamental and the dot on the chief F.

Summary: 1. Low: Major 2nd (optional)
2. Medium: Minor 2nds/3rd
3. High: 5ths/2nds

We have chosen the intervals having decided upon the figural relationships of the object's space factors as to emphasis, dimension, et al. The purpose is to propogate spatial distinctions, compromising with necessarily inexact correspondences. Nonetheless, intervals-as-space selected out of the object factors have an inferior in the predicament of inexact correspondences such as: The Summary shows that the intervals-as-space chosen at Medium are less large than the width of the interval at Low, but Medium has the larger object factor. Such inexact correspondences for object factors are made reasonably correlate by a selected Ambiguity. Where the object factors of space or *significance* cannot be approximated by interval-as-space, LS (duration) is used, accorded in such cases, *by intervals facilitating motion rather than space. This is why the chromatic scale, a succession of the smallest steps, is the backbone of compositional ' motion.' It is the ' atom ' of ' motion ', and, if avoided, analogously is like composing ' matter ' without molecules.*

Space, then, and/or significance can, when inexact correspondences occur, be propogated by LS, facilitated by the tiniest unit of ' motion ', as measure groups.

Medium in our present a-object Summary then necessitates LS. Intensity, a variable, is available as well.

Extraction of ' Motion ' for Object Deconstruction Correlate

The Principle: Deconstructing the blueprint of the Object as Idea to apply tones which listener comprehension re-constructs through successive hearings comprehension. They should be planned in a way that when comprehension inertia stops ' motion ' an object appears. The paths of ' motion ' for the intervals-as-spaces are extracted from the a-object's sketch as inert.

1. The two parallel lines at Low are slanted downward toward the right: (see a-object p. 39)

4/—descension

Fig. 9.

2. At Medium, one complementary curve reversed:

4/—descension
2/—ascension

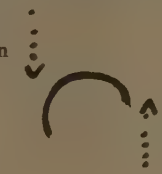


Fig. 10.

3. Second complementary curve along MH path:

4/—descension
2a/—ascension

Fig. 11.

(The condition of 'curve' results of the least interval space, i.e., 2nds, facilitating rapid 'motion'). :

4. The rectangulars at MH begin:

2/—ascension, 6/ horizontal

Fig. 12.

5. High: 4/—descension (ambiguous approximation of 'up') and 2/—ascension (7th). Point: 2/—F.

(7th)

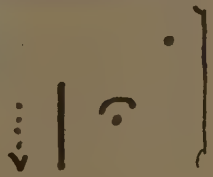


Fig. 13.

It is on this principle that Psychovisual Compositional Deconstruction is based: 'Motion' is not based on emotion, but upon the laws

of dimension and perception adjustment in object-form. 'Composers' must, then, plan 'motion' far more completely than anything else. It is an ordinary experience in listening to contemporary 'music' to hear 'composers' reject or handle obvious degrees of 'motion' in a perfunctory way, e.g., c2/c4 motion between a climax of space degrees continued along a 2/ path as c2 may retard a4. But an immediately subsequent passage should not be identical or even too nearly so. c2/c4 to a climax along a 2/ path as c2 (pretending that the composer has neglected to blueprint object-form) should represent *at least a formula of motion* not to be immediately duplicated. Many compositions employing every *Mode of Motion* (mirror-forms, et al.) pay only careless attention to the spatial and proportional Ambiguities of these Modes. This is in consequence of object-form dereliction *and* the refusal to consider that after successive hearings intensification THE MODES OF MOTION ARE *SEEN*. HERE IT IS THAT DISORDERED 'MOTION' BECOMES APPARENT TO THE LISTENER.

Modes of Motion are directionless, mirror-forms, canons counterpoint et al. 'MOTION' DICTATED BY OBJECT-FORM IS THE ONLY *MEANING*. Under contrasting object-forms a c2/a4 path of 2 would set a formula contrast for another and 'motion' ambiguities as Rhythm.

Factorial Summary of Motions for a-object:

I. Low: 1 motion; 1 factor
II. Medium: 4 motions; 2 factors
III. Medium High: 2 motions; 1 factor
IV. High: 3 motions; 2 factors

Deconstruction of Object into Measure-Groups

(1) The two parallel vertical lines at Low are *small* under the circle at Medium. They are given a single measure: I.

2. The reversed complementary curves at Medium are given 2 measures: Why? Repeat: Curvatures impose mean interval widths that necessitate and facilitate expansion. The 'circle' at Medium of inert a-object is a larger (expansion) object factor than the vp lines at Low; LS compensates for inexact correspondence.

(3) The rectangulars are afforded 3 measures at MH spacing and High.

Measure-Groups Summary for a-object: 1 + 2 + 3.

Rhythm as 'Immediate' Ambiguity-summation Applied to Intervals-as-Space 'Motions' in Measure Groups

Rhythm and 'motion' are not synonymous in practice as sometimes inferred, for 'motion' is of the Positive Continuum of dimension processes while rhythm is often of the Negative Continuum of 'creative' mind in hp configuration. Thus, psychovisually, rhythm is a negative ambiguity for object character factors imposed upon dimension 'motion.' On the summation levels, then, is Composition and Sound Applied. On the 'immediate' level Motion and Rhythm Applied.[18]

---

[18]The character factors are applied as rhythm ambiguities on the basis of the object-form blueprint. There is, psychovisualists believe, no comprehension of 'motion' or 'rhythm' as such, only more or

Our earlier discussion concerning Ambiguity-summations Sets, Space, Fields, delineated psychovisual possibilities for a kind of ' rhythm ' permutation at approximately Secondary and Total thresholds. Now, the ' immediate ' briefly:

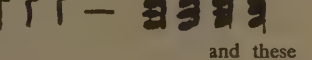
1. Intervals-as-time/space, correspondent with the character factors of an object, need not consistently use a correlate tempo or ' motion ' direction. But a ' composer ' should set or extract the primary basic standards of an object in spaces, intervals, ' motion ' before he employs any ambiguity and thus, be the master of them not the victim.

Review:

(1) ' Space ' is the amount of distance chosen between utter high-and-low of any instrument's range.

(2) ' Intervals ' are the standard ones but selected for their reach in the above mentioned space, in delineating object-forms.

(3) ' Motion ' is *up* or *down* and *horizontal* (represented by repeated tones or chords thus



and these alone are ' motions.'

(4) ' Time ' is the amount of ' waiting ' we'll say, as one sound pursues another at any 2-point limen of a summation.

2. The basic standards for extraction or setting were: (a) Small object-character factor (ocf) correlated by short duration and narrow interval width: (b) Large ocf correlated by long duration and wide width; (c) Intermediacies can be optional, ' emotional ' or inexactly corresponded. ' Rhythm ', therefore, is set as the extracted approximate of the ocf's.

3. Ambiguous equalizations for variety, accentuation of summations, etc., as ' rhythm ' is, chiefly, to reverse the basic extraction correlations in which condition they become Positive Factors of Am-S' at the ' immediate ' limen: (a) Small ocf correlated by a large interval width used at contracted tempo against, say, a large ocf summation correlated by small width at augmented tempo: ' Rhythm ' then, here, based upon ambiguous approximate of pf's corresponding with ocf's: Or, upon a neurological (' emotional ') approximation of ocf's without beforehand basic pf approximates. This latter neurological method

---

less approximation of space proportion by ambiguity toward object-form. Consequently, the threshold of notated rhythm has but secondary bearing on the object-form. A 6/8 or a 4/8 et al. influence only the ' immediate ' after which they are but paths of summation. This is why any dereliction as to object-form articulation leaves summation directionless and useless after visuality manifests itself. Therefore it is best if the psychovisual ' composer ' employs time-signature a 6/8 or 4/8 et al., merely as arbitrary conditions for limen to be transformed by the Positive Factors of Ambiguity-summation. Metre is *for the performer,* far less for the listener. Repeat: No real need exists for metrical or ' rhythmical ' experimentation of itself. Any traditional ' rhythm ' or metre can act as an arbitrary condition for the ' immediate ' limen.

should be used with caution if the ocf's are to be approximated *without* basic pf's. In fact, neurological approximation should be used in such cases as when neither exact or inexact correspondences seem possible.

4. When exact pfs correspondence and inexact Am-S' correspondence combine in a limen of summated space they produce what we called earlier a *Mode of Motion*: i.e., the autoparadoxical paths of, e.g., a c2/a4, a formula of motion in the mode of the object-form, not to be immediately duplicated. Repeat: Object-form dereliction *and* the refusal to consider that after successive hearings intensification the modes of motion are *seen* as the object-form from which they were derived, account for ill-ordered formulas of motion.

The significance of being aware of summating formulas of motion becomes dominant in Compound Object-form and Secondary and Total Field-forms. Here, a c2/a4 formula has something of an equivalent nature to the application of intervals (LS) on the 'immediate' limen. This returns us to the Parallel Summation Sets of Measure Numbers Duration with LS and the Parallel, Large and Small, for compounds and fields Limited space prohibits this discussion at the present writing. Briefly: In the case of the complementary curves at Medium 2nds move a2 along 4 and a4 along 2 in the 1st complementary curve and vice versa in the 2nd complementary curve.

B.e.t. Animation of a-Object Deconstruction

When the 'composer-deconstructor' has completed the 'body' of his a-object, he is, then, ready to bestow animation, energy et al. To embody the Total Field-Form with energy a performance time was chosen: 15 minute ⌊ rv. B.e.t. (basic equilibrate tempo) is determined by the a-object of Primary object-form. The b.e.t. of the 15 minute ⌊ rv is determined by the a-object.

When b.e.t. is selected to cohere and animate the a-object it is the variable for each degree of fast or slow depending, of course, upon the degree of ultimacy of these in a particular work. Each tempo as it is increased or decreased in speed for the object in question places the b.e.t. in a new relationship though it undergoes no actual change itself. Intervals-as-space, motional and rhythmical ambiguities extracted out of inert a-object beget durations by what they are when the b.e.t. is set to them.

Notated rhythm should try for exact correspondence with character factors: Width of vertical 4th and 2nds at Low in small-large relationship with measure duration Circle at Medium, e.g., Vertical lines Low, moving a major, minor 2nd/4 corresponds as: 8th notes (b) Curves, Medium: 16ths with ⌒ 's or rests (optional displacements, basic standards being set); (c) Intensity can serve as reinforcement in inexact or exact correspondence, depending on character factor delineation.

Summary: a-object: (a) Vertical lines at Low, 4th, as 8ths moving a4 (i.3, by b.e.t.) for major, minor 2nds at Mf; (b) Curves at Medium: 6th, as 16ths move a2 along 4 and a4 along 2/, a4 along 2 and a2 along 4 for minor 2nds, optional 3rd or rest (varietv) using FF in exact correspondence for large, reinforcing measure duration ambiguitv; (c) Rectangulars: MH 5th along a2, 6 as 8ths, High: quarter notes. Point.

Rhythmic correlations for a-object et al., are discovered, or corresponded as described above. b-object, Primary object-form, Secondary

object-form, Compound object-form, Secondary and Total Field-forms comprise the subsequent steps. Modifications progress in direct relationship to summation involving Parallel Positive Factors of Ambiguity-summations Sets. 'Composing' these sets is of extremely complex data and cannot be taken up in this article's space.

There can be no truly specific rules, as such, for these applications, deconstructions, to decide a composer's estimation of ocfs. However, once decided upon, many of the aforementioned procedures apply. The 'composer-deconstructor' is required to have a judgement for correspondences, i.e., a virile visual sense of perception, and a detached view of his neural responses. One specific rule that can be stated is: THERE MUST BE NO EMPLOYMENT OF AN INTERVAL FOR ITS RELATIONSHIP WITH OTHER INTERVALS IN ANY ORGANIZED TONE SYSTEM OF INTERVALS-AS-SOUNDS: NO MOTION OR RHYTHM EMPLOYED FOR EMOTIONAL PURPOSES ALONE OR FOR /ϕ MOVEMENT. ORGANIZATION IS DICTATED BY OBJECT FORMATION FOR AND IN THE PSYCHOVISUAL AND INTERVALS ARE USED EXCLUSIVELY FOR CORRESPONDING SPACE AND LS.

PART III

A HYPOTHETICAL PROCESS OF PSYCHOVISUAL COMPREHENSION

We have established that, in psychovisuality, the attempt of the Negative Continuum of creative 'mind' to stop 'motion' from the Positive Continuum accounts for psychovisualism's synonymous view of perception, comprehension and composition in isomorphous threshold expansion.

The psychovisual 'composer' estimates four theoretical categories of the perception process 'motion' in negative assertion toward image: I Discursion (ϕ movement—δ 1); II Intensity shift (β movement); III 'Closure' for memory coherence (δ 2 + a-movement); IV 'Cadence' reversal.

I Discursion (ϕ movement—δ 1)

Employing our a-object let us consider its behaviour on an initial hearing:

Optimal (A) vertical parallel lines at Low
(B) curve at LM
(C) curve at Medium
(D) 1st rectangulars at MH
(E) 8nd rectangular at High
(F) point

No psychovisualist presumes to tell the specific moments for limen. They differ with individuals, with hearings, with perceptive abilities *and with the composer's object-form assertion.* The continuum of summating movement is initiated by 'pure' motion (Wertheimer's ϕ movement) insignificantly formed: i.e., no object, no 'illumination.' At this stage *composition* does not emerge. Instead there is unintellig-

ible 'music.' Traditional 'Forms' became the crutches of this stage for hearing.[19]

A transformation from ϕ to 'illumination' 'Etwas' takes place. Optimal movement, represented by the list above A, B, C, D, E, F, is the last of initial 'hearing' stage toward percepts. Continuous span of attention will treat this list discursively as unfamiliar presentation, the performer unable to perform and the ear unable to receive but fractionally. It is the despair of Psychovisualists that it is so little esteemed that this stage is wholly transitory. Authorities writing on 'music' seem to ignore consistently the intentions of the composer as if they were of no consequence in what audiences perceive. Instead, THE OPTIMAL MOVEMENT STAGE IS WRITTEN UPON AS ABSOLUTE. THE ORGANIZING RESPONSIBILITIES OF SUCCESSIVE HEARINGS OF A WORK ARE IGNORED, EVEN BY COMPOSERS. In spite of the fact that individual differences occur in perception for comprehension due to number of hearings, capacity to perceive, etc., this does not necessarily mean that there is no ideal psychic system of comprehending to which every intelligence, fast or slow, conforms. The psychovisualist inclines towards states of movement in an inertial system as bearing this responsibility in 'music.'

II Intensity shift (β movement)

After more hearings, attention area facilitated by auditory memory, will retain participants as degrees of brightness. Eventually the pv (parallel-vertical) lines at Low remain in 'illumination' as intensification mass to the immediate measure of Medium curves but as passed through stimulation. Medium curves, because of intensity, may tend to conjoin, even superimpose upon pv lines at Low in a transparency. Oscillation may result, the pv lines-Low imaged at the converse, i.e., beginning to persist through Mcs (Medium-curves). High rectangulars (Hrs) at MH may conjoin with pv lines-Low, those lines after successive hearings tending to accrue in illumination persistence and shape imaged through Mcs, Hrs and point. Responsibility toward this dwells with the tension of an initiating factor to be overestimated toward vertical, i.e., a gravitational assertion from the posture consciousness the point just above, Medium, acting as the egocentric vector. The end factor is pulled into relationship and as High acts to cohere that between.

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[19]Difficulties between a Beethoven and his contemporaries surrounded a composer's refusal to supply signposts for the ear until the true 'content' could achieve 'illumination', i.e., psychovisual perception. A Beethoven recognized that the emergence of percepts depended upon presentational relationships to which signposts drew erroneous and stereotyped attention or if altered were received as mistakes. When composition in adherence to percept sidetracked stereotyped presentation, a composer was accused of having erred as in the case of Beethoven's Choral 9th, or Chopin's B Flat minor Sonata. In short, a personal idiom of summation sets necessitated the dissipation of 'Forms' for 'free forms', which, in truth, meant the emancipation of percept.

Delta (A) pv lines at Low/Mcs
(B) Mcs and 1st Hrs at MH
(C) 2nd Hrs at H and point

III 'Closure' for Memory coherence (δ 2 + —a-movement)

'Closure' and comprehension comes under a-movement when the stress of the initiating factor toward the end factor contracts the discursion under the inertial system of voluntary 1 to 2 minutes attention under Newtonian acceleration and change of state, i.e., sounds in summation becoming tantamount to 1 to 2 minutes vertical posture consciousness assertion of hp. At this stage we may assume that perhaps some mathematically computable ratio of hearings brings each object-factor through an isomorphous sequence of evolution bringing the relationships of a-object back to their original space sets *but as image* under maximal 'illumination.' Initiating and end factors were once committed to a tonic or key note and cadence thus aiding by sounds the 'closure' phenomenon. With the passing of cadential harmony it may be longer before such designation is evident. However, a-movement brings about the reduced threshold of ocf's after successive hearings. Only the composer's sketchbook object assertion determines the meaningfulness of the relationships when isomorphous illumination evolution, contracting by initiating-end-factors stress,brings a-object out of successive hearings 'motion' discursion to widen areas for other ocf's designed to cohere in psychovisual shape.

Permutations are infinite in effect: e.g., Our a-object, employed in Secondary and Total Field-Forms can be thus: (a) Low-ocf (character factor) to-High-ocf-to-Medium ocf; (b) High-ocf-to-Low-ocf-to-Medium; (c) Low-ocf-to-Medium-to-High, etc. These rearrangements of presentation produce the same a-object if no new material is added for the space and character are set in the psychovisual. Composers of the past did exactly this, but did not realize it was based in comprehension on processes of visual perception. Beethoven, the first truly psychovisual composer, discovered these psychological possibilities intuitively. The intrinsic 'musical' value of a Beethoven 'melody' deferred to psychological technique. The 'new path' upon which Beethoven embarked after his second symphony was psychovisualism.

IV 'Cadence' Reversal (negative after-image motion)

The psychovisualist prefers to discuss this under other headings that involve Compounds and Fields.

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HART CRANE AND THE PRIVATE JUDGMENT

by
Robert Creeley

In the July, 1932 issue of POETRY there is an essay by Allen Tate called *Hart Crane and The American Mind*. Hart Crane had committed suicide on April 28, 1932. Tate's judgment certainly was affected by that fact, and by the friendship he had held for Crane, and yet the matter of his comments on Crane's life and value as a poet continues very much the same as what we deal with today, facing a like problem of judgment'.

What Tate there gives to Crane is this: "Some time in May, 1922, I received a letter from Hart Crane saying he liked a poem of mine which he had seen in the May number of the *Double Dealer*. It was my first printed poem, and Hart's letter was not only an introduction to him; it was the first communication I ever received from another writer. 1 In that same issue of *The Double Dealer* appeared some translations by him of Laforgue, which seemed to me very fine; I looked up previous number of the magazine, and found *Black Tambourine,* an early poem that contained some of the characteristic features of this later and mature style. I had seen nothing like it in Anglo-American poetry. From that time until his death one could trace the development of a poetry which, through similar in some technical respects to French Symbolism, is now a distinct contribution to American literature. It is a poetry that could have been written only in this country and in this age."

Hart Crane has now become a kind of 'symbol', for many, of the irresponsible in poetry, the disordered intelligence that creates a chaos only as a refuge from its own inabilities. Mr. Grover Smith, for example, calls him "that pitiable anarch...", continuing "...It should be patent to the student of both (Crane's life and work), however, that Crane was man and poet was grevously disordered, that the neurotic irresponsibility of his private life and loves was directly synchronous with the undisciplined fancy manifest in his poetic images. Crane's inner world was a fluxion in which neither personal relations nor traditional thought and utterance were coherent enough to form laws even for themselves." This is, ofcouse a very personal judgment, and one made completely as a contention- the only quotations from the book in question are taken from Brom Weber's introduction. Mr. Smith says, of the letters themselves: "There is no concentration or alert feelings; there is no style." But Mr. Tate had felt them to be"... Always written in a pure and luc id prose..." Whatever our own opinion may arrive at, at least we must see that we can accept neither of these two given, until we have found our one own proof.

The "failures", 'mistakes', 'flaws', etc., of Hart Crane's poetry have seened to me intimate with the successes equally demonstrable. I think think that a reader must judge for himself, at last, which quality is the more sustained. Crane *was* Adisordered' to the extent that he conceived his responsibility as a poet to transcend even the obligations he felt as a man. Prehaps there is no direct proof of this fact, i.e., a statment unequivocally supporting it. But- "It is a new feeling, and a glorious one, to have one's inmost

delicate intentions so fully recognized as your last letter to me attested. I can feel a calmness on the sidewalk- where before I felt a defiance only. And better than all- I am certain that a number of us at last have some kind of

ber of us at last have some kind of community of interest. And with this communion will come something better than a mere clique. It is a consciousness of something better than stylistic questions and "taste", it is vision, and a vision alone that not only American needs but the whole world... What delights me almost beyond words is that my natural idiom... has reached and carried to you so completely the very blood and bone of me." 3

The nature of this 'vision' concerned an alternative to the negativistic position which Eliot, and to a lesser degree(through ultimately even more final) Joyce, had provided for their work. The genius of both men made the position attractive almost 'per se' - at least the question of its implications does not seem to have been recognized at first by very many. But one of those who did, William Carlos Williams, speaks of it (in retrospect) as follows: "These were the years just before the greatest catastrophe to our letters - the appearance of T. S. Elliot's *The Waste Land*. There was heat in us, a core and a drive that was gathering headway upon the theme of a rediscovery of a primal impetus, the lelmen-principle of all art, in the local conditions. Our work staggered to a halt to a moment under the blast of Eliot's genius which gave the poem back to the academies. We did not know how to answer him."

Hart Crane's answer was *The Bridge* - now discredited as a total poem, which is to say a failure in terms of its literal writing, and tha problems involved in writing. But the conception? We know that the 'failure in some sense caused Crane to doubt all of his abilities as a poet. Tate writes "I think he knew that the framework of *The Bridge* was finally incoherent, and for that reason - as I have said - he could no longer believe in even his lyrical powers; he could not return to the early work and take it up from where he had left off." But Crane himself had written to Tate:" ...prehaps it can serve as at least the function of a link connecting certain chains of the past to certain chains of the future. In other word, a diagram or "process" ... " It is here, I think, that the conception of the poem is most significantly stated, and since it has to do with problems of the scientific method' there is that reason for a brief digression.

Attitudes in the 'social sciences', even as late as the '20s, continued to maintain that world view', which held that a system of knowledge was extensible to a point where the world's ills might, reasonably, be done away with. Prehaps the attitudes were never quite so barely expressed, or even realized, but their content was onnetheless predicted on such a system of thought. Moreover, this way of thinking was involved in many of the other sciences, and was also, very clearly, the base idea of opinion held by many, many laymen.

A recent book, *Modern Science and Modern Man*, by James B. Conant, reviews these attitudes, and more particularly, shows why they can no longer be quite so easily held. But the most interesting thing, in connection with Crane's com-

ment on *The Bridge,* is Conant's discussion of "the philosophic implications of the new physics", wherein he quotes from J.J. Thompson's *The Corpuscular Theory of Matter (1907) as follows:* "From the point of view of the physicists, a theory of matter is a policy rather than a creed; its object is to connect or coordinate apparently diverse phenomena and above all to suggest, stimulate, and direct experiment."[8] *The Wasteland* was a 'creed' (how much of a creed we can now show, by means of Eliot's later work), depending on the *finality* of knowledge. But the Bridge,, 'failure' though it was and still may seem to us, was a 'process' or 'policy', an attempt to direct attention to a *significant* content in the *American Corpus,* both historical and mythic, and to posit juxapositions and methods of dealing with this material which *might* prove fruitful.

Prehaps that is all to simply opinion, mainly my own [9]But we have damed *The Bridge* much too simply on the grounds of its having failed as a poem. Certainly we are allowed to do that, and finally we must. And yet, it seems to me wasteful to ignore other implications involved. It is not even a question of giving credit where credit is due, though I should like to consider that part of it. The several questions remaining now, than of it. The several questions remaining are: 1) who has answered Eliot, 2) isn't that answer even more called for *now,* than it was then, 3) doesn't the present 'picture' of our world (again now') have a great, great deal to do with it.

Let me leave those as questions, only. Crane's position as prophet', if you will, is one which I cannot discuss very competently here. Moreover, until he is again read, as he deserves to

be, any discussion must, of necessity, be meaningless. But to suggest, as Mr. Smith has done, that Crane was committed to "rebellion for its own sake..." is neither helpful nor true. Further, his sense of the poems as a "jumble of images thrown up by the poet's unconscious" which leave the reader to perform "the 'plastic' task proper to the poet himself ..." does not strike me very adequate - granted that there are reasonable alternatives to his opinion.[9]

As his critics have remarked, Crane learned a great deal from the French Symbolists, and much of his early work is dominated by what he learned. For example, Tate (speaking "logically", notes that Crane "became so dissatisfied, not only with the style of the poem (*For the Marriage of Faustus and Helen*), which is heavily influenced by Eliot and Laforgue, but with the "literary" character of the symbolism, that he set about the greater task of writing *The Bridge*... "The point is, that Crane had become at first a poet by way of a poetry dependent on irony, on the dissociations possible in the very surfaces of language, on a quick and non-passive verbalism which was in direct opposition to anything then evident in English or American poetry His 'style', if you will, was developed in great from part this source. And this will, in part, explain much of the surface character of Crane's poetry, i.e., the radipityof image, the disparateness. the whole sense of 'words' being used almost for their own, single character. Certainly both Eliot and Pound (as well as Stevens, Williams et al at home) had begun to use these same things.
things.

But it is Crane's development away from the Symbolists, and their dependence on irony in particular, that leads to the later style, and of course to the character of language-usage which Mr. Smith dislikes. In fairness to both him and myself - not to mention Crane - it should be stated that a poem ia an asserted unit of meaning, among other things. And that our appreciation of it, or disapproval of it depends, again partially, on whether or not we can allow that the means used to effect that end and/or a meaning which is apprenensible by us. Once having allowed that, we then take upon ourselves the act of judging whether or not the means used seem the most effective possible, i.e., the most proper, etc. Mr. Smith, then, is suggesting that Crane's 'jumbled images' do not properly provide for an effect of *meaning* - and that they depend on our sympathy for resolution. In any case (because a poem will be given shortly) a few lines, here, may show the nature of the difficulty, at least insofar as Mr. Smith has been thinking of it.

> ...Yes, tall, inseparably our days
> Pass sunward. We have walked the kindled skies
> Inexorable and girded with your praise,
> By the dove filled, and bees of Paradise.

Briefly the line of sense can be given as this : that Crane and the one he speaks to share a time together which is passing, and that this time is has been to put it very simply, happy. I don't I don't think that belies the base meaning involved, insofar as its 'action' character is concerned. So - the images, etc. The first, of 'our days pass-(ing) sunward' with the further sense of 'tall, inseperably' engenders in my mind at least an effect

of dignity (from the 'tall'), of a close love (from the whole complex of 'our days pass sunward', with the echo of 'sun' as life-giving, high, a source of nobility and god-head). To bypass, the next sentence comes to me as a statment of fulfillment, that they have, together, come to a sense complete fulfillment. And that, in any case, can serve as a description, if nothing else, of how the lines begin to attain to an effect of *meaning*, for me.

Now one might argue that, how can he talk about walking up in the sky if he has just said that his days (an apparent possession) pass sunward. How can they do that, if he is up there, etc. And- who is 'inexorable' and girded', etc. But doesn't that really come to quibbling- if an effect is achieved and sustained in re-reading. And isn't this latter just what each reader must decide for himself. I suggest that Crane's use of language (i.e. such words as 'inexorable', 'tall', and such image complexes as in the first three lines) will invaribly be attached to an *emotion* which can and will sustain them in a total pattern of *meaning*. That line of *meaning* can be determined in all of his good poems (which will serve, for a beginning, to belie Mr. Smith's 'jumble of images'), and that this line will depend, precisely, on the assumedly disconnected images which some readers have balked at. Remember that an association existing between images or whether need not be 'logical'. That term is most usually an *a priori* designation, for assumptional rationality of progression. The fact is that we do not know what we know before we know it. And a poem's line, ar what to call it, of *meaning* need not be 'logical', if it can effect its mean-

ing by virtue of another sense of possible sequence. And, at that, Crane is really no great instance of the uses of the theoretic dissociation in sequence. One might argue, in fact, that an apparent 'excess' in language was the only irony that Crane finally permitted himself.

To allow discussion to end there, however, ignores all of Crane's metrics, and all of his sense of structure in the shorter poems- particularly the latter. I have seen no comment on Crane's sense of rhythm, although it is, for me, one of the most dominant. But the reader can judge both that, and the 'jumble images', for himself:

SQUARE SHEETS-- THEY SAW THE MARBLE
INTO
FLAT SLABS THERE AT THE MARBLE QUARRY
AT THE TURNING OF THE ROAD AROUND THE
ROOTS OF THE MOUNTAIN
WHERE THE STRAIGHT ROAD WOULD SEEM TO
PLY BELOW THE STONE, THAT FIERCE AGAINST
OF MARBLE SPIKED WITH YONDER
PALMS AGAINST THE SUNSET'S TOWERING SEA
AND MAYBE
AGAINST MANKIND. IT IS AT TIMES--

IN DUST IT IS AT TIMES AS THOUGH THIS IS-
LAND LIFTED, FLOATED
IN INDIAN BATHS. AT CUBAN DUSK THE EYES
WALKING THE STRAIGHT ROAD TOWARD THE
THUNDER --
THIS ROAD DRY SILVERING TOWARD THE SHA-

DOW OF THE QUARRY
-- IT IS AT TIMES AS THOUGH THE EYES BURNED
HARD AND GLAD
AND DID NOT TAKE THE GOAT PATH TO THE
RIGHT,

WIDE OF THE MOUNTAIN--THENCE TO TEARS
AND SLEEP--
BUT WENT ON INTO MARBLE THAT DOES NOT
WEEP.

It is very possible to argue that this is an almost perfect instance of form--technically. Actusually, our own ears have arrived at that conclusion upon hearing it, and our perception of the content involved, not at all necessary to revert to questions, purely of sentiment, and the poem is a good one, because of its very skillful alteration and development of the two rhythms involved (i.e., those contained in words like 'marble', 'mountain', 'maybe', et al, and those contained in 'sheets', 'fierce', 'dusk', 'weep', et al). The hard opening of the poem, like a double stroke falls then off to the softer rhythms, then reasserts itself in the opening of the second line- and so on, to the final, broken close. This, of course, is the usual method of 'analysis'. We may also point out that the vowel leadings in this poem are quite equal to anything done by Yeats - although we have never heard of them being mentioned, either in this poem, or in any other by Crane. Nor has there been comment on the very effective handling of line - as this poem, again, shows it, with the undulation of the lines, almost opening and closing like actual breathing, to end with the line pulling in, stumbling, unmistakeable in its emphases.

All that can be said, defended - and much more can be said and defended, concerning both this one poem and at least a dozen others. My own preferences in the first book, *White Buildings* are: *Praise For An Urn; Lachrymae Christi; The Wine Menagerie; For The Marriage of Faustus And Helen; At Melville's Tomb; and prehaps one*

or two others, i.e., these are only evidences of my *own* taste, and what I think I could defend as 'good poetry', In the latter book, *Key West:* the quoted poem; *The Merren; A Name For All; Imperactor Victus; The Hurricane; And Bees of Paradise, actor Victus; The Hurricane; And Bees of Paradise; Moment Fugue; The Broken Tower; The Phantom Bark;* and, again, perhaps a few more , because my taste is hardly invariable.[12] But do people still read these poems, and, if they don't - how can we discuss them all so glibly, or say, so glibly, that they are this thing or that.

For an ending: the reader who saw Crane survive Weber's first book on him may have noticed this particular account, in Weber's preface to the *Letters,* concerning the death of Hart Crane's mother.

"...The last chapter of the Crane biography occured in 1947. On July 30th of that year, Mrs. Grace Hart Crane, the poet's mother, died in Tea-Neck, New Jersey. Before her death, she told Sam Loveman that she wished to be cremated and her ashes to be cast into the East River from the Brooklyn Bridge. The necessary arrangements were made, and the editor was one of the small party which proceeded along Brooklyn Bridge on a windy, sunlit afternoon in Fall 1947. At intervals on the Bridge, considerable trepidation existed about the feasibility of respecting Mrs. Crane's last wishes. It remained at last for the editor to grasp the small, undecorated tin can and shake the ashes into the air, where they swirled about for a few moments where they swirled about for a few moments and then fell mistily into the water below. Thus Crane's mother joined him in the element which had claimed him fifteen years ago.

But this is Mr. Smith's hero, not mine. The reader who can trust a 'character analysis' of Hart Crane coming from the same source is welcome to, but he has no reason, here, to read fur- fur-
ther.

the men who knew Hart Crane, with the authority of friendship, have said many things about him, each from the particulars of their own life him, each from the particulars of their own life. Allan Tate ends his essay, written that short time after Crane's death, by saying: "after he had lost the instinct for self-definition, and later, after the exploration of his symbol of the will had brought him back upon himself, he might have continued to breathe, but he would no longer have been alive." That whole question of will, of 'the will gone all teeth' (as Charles C son has called it in another refrence), will, someday. have to be examined, and closely. Poetry, the whole art of it, had failed Crane, and that is why he could not live- even if it is not why he died.

Other men speak of him as the friend which no other man has ever quite taken the place of. Against the public that see him as homosexual, drunkard, and all the rest, for them he was an incredible man, whom they knew. For Robert Graves, he was a 'lovely man', however much he seemed a tragic one. For Slater Brown, the best friend he ever had.

What else is there to be said. Except that we can read the poems, and see what they are, for ourselves.

N O T E S

1. This letter is not in Weber's selection (The Letters of Hart Crane, ed. Weber, Hermitage House, NY, 1952), but the one following (May 16th, 1922) is to be found on page 87.

2. Grover Smith, On Poets and Poetry, NMQ, Autumn, 1953, p. 319. The article is an omnibus review, which may be explaine the briefness bus review, which may explain the briefness of Smith's discussion of the Weber collection- but hardly excuses the unsupported statements involved concerning not only Crane's letters and poetry, but his "private life and loves" as well. Cf Weber Letters pp 298 ff

3. Weber, The Letters, p. 127. Crane is 24 years old. Tate believes the conception of the 'idea' and 'leading symbolism' of The Bridge to date from the year following, i.e., "probably early in 1924".

4. W.C. Williams, Autobiography, Random House, NY, 1951. It is relevant to point out the coincidence of materials in Williams' The American Grain and Crane's The Bridge. Cf. pp/ 277-8 Weber, The Letters.

5. Weber, The Letters, p. 353 This is the letter of which Tate writes: "He had an extraordinary insight into the foundations of his work, and I think this judgment of it will never be refuted."

6. James B. Conant, Modern Science and Modern Man, Anchor BK/s 10, Doubleday, NY, 1953

7. Ibid., p. 91 The re-orientation which Thomson had literally accomplished in 1907 is one which many men have even yet to consider in 1953. In the art of poetry, above all, there is great need to consider the problem inherent in any such re-orientation of an entire basis for the *use* of knowledge.

8. "The poet's concern must be, as always, self-discipline toward a formal integration of experience. For poetry is an architectural art, based not on Evolution of the idea of progress, but on the articulation of the contemporary human consciousness *sub specie aeternitas*,, and inclusive of all readjustments incident to science and other shifting factors related to that consciousness... "Hart Crane, *Collected Poems*, Appendix B, Modern" Poetry" (Liveright, New York, 1933). This was first published in 1929-but must have been an active concept in this work long before. For comparison: "...We can no longer say, Our experience up to the present is best represented by a world of this character; I do not know that model will be representethe world of tomorrow, but I do kn, w that it will coordinate a greater range of experience than that of today..."Herbert Dingle, "The Scientific Outlook in 1851 and in 1951" British Journal for the Philosophy of Schience, II (1951), 86. Quoted by Conant, *Modern Science and Modern Man*, p. 89. Crane's problem was not one of conception- but of means (though not at all in Mr. Smith's sense of a criticism). The essay first cited ("Modern Poetry") includes comments on a 'terminology of poetic reference', etc., which indicates that, although Crane could conceive of a necessary shift in substantive qualifications, he continued to depend on nominative qualifications, when it came to the actual means. (This problem of the substantive vs. the nominative was pointed out to me by Charles Olson.)

9. Another man holding related opinions at least is M. Elath. Cf. his article In Another Direction published in a double-number of Intro, NY, Winter 1951

10. The 'odness' of Crane's vocabulary often produces this reaction- but is it valid? I think one had better examine the relevance of such language *in contex*. Crane's worksheets (cf. Weber's biography) would defeat the sense which Mr. Smith is trying to suggest.

11. All Crane's work is best read aloud. The yey can't pick up the sounds or the rhythms yey can't pick
sufficiently-
sufficiently- a recording of a half dozen of his poems by a competent reader would do much more than any 'criticism' ever will. He is one of the most *verbal* poets in the English language.

12. Hart Crane, Collected Poems, Liveright, NY, 1933. Both "books included here.

LETTERS OF HART CRANE

Dear
Good to hear from you! I got one carde from our excursion - Munich - about last March. When did you get back - where-all did you to h- nd how did you like?

was in the Isle of Pines from May until the October hurricane which made the family place nliveable. The storm wasn't as hard on me s the antecedent heat and humidity. This cold ountry side seems gracious enough after that! But something about Cuba gets one maybe the ich landscape, maybe the mananas, maybe the elicious beverages, Bacardi, Arvega - you can et old Green River down there.

I want Cuba (Havana, so far as I know) again - but not the Isle of Pines - too many Americans of the Mainstreet variety.

Just had a line from Jim Daly, the other day - he writes from 1441 South Quaker Street, Tulsa, Oklahoma. Is managing some little theatre - and wants to know what's become of you.

I'm still writing on the Bridge - 3/4 of which is done. 9/10 of my money gone - too! But I hope to stick here on low ration until the Muse is done with me. Then N. Y. and some kind of job again.

"White Buildings" will be out in about 2 weeks - Jim has a book out too

"The Guilty Sun"-Folio Press
5176 Woodlawn Avenue
n Pittsburgh, Pa.

Best wishes, as ever

Hart

Paterson, N. Y.
Nov. 30, 1926

Dear

Your generosity in writing me so sincerely and felicitously on your reactions to White Bldgs deserved a much speedier response than I have been able to make. As a matter of fact I have received very few comments - and none more satisfying than your words, qualified as they were by a mind both sceptical and - dare I say it? - ardent. I am flattered that the F and H

riage still pleases you. Something of my
ntions must have been registered in that
n in the book, to get over better with most
ple than any other poem in the book.

e the West Indian hurricane of last October
ve been in the country with an old woman for
k - and two cats. Am still at work on the Bridge
m which I hope to have finished by autumn. It
make a book - about four times the length of
t's Waste Land. Parts of it are coming out in
Dial, Poetry, The Calendar (London) and Tran-

on . The opening section , Columbus, will
published in The American Caravan, the new
rbook coming out in Sept. It's been a long
enuous problem - and I have not much idea of
at success I shall have in achieving a complete
ty of effect. But I do think that certain sections
t, already completed, are better than I have done
ore - and venture to think they will appeal to you.

en I was in Cleveland three weeks ago I was so
upied with my mother's divorce proceedings on
one hand, and my father's nervous collapse on
other - that I didn't get time to look you up.

d gaze in vain one day over the list of firms in
Guardian Bldg. vaguely remembering that the
erican Bridge Co. was at one time located there,
to I had only a moment and failed to find the name as
istered, I had to fatally postpone the quest. I ex-
t to visit the family soon, however, and under happier
cumstances - which will probably enable us to get
ether, I am anxious to hear about your trip abroad -
how you are in other respects. Meanwhile write
again if you have time - and let me know if you in-
d coming east this summer. I might be happening in
at the same moment.

Dear
I'm glad you are determined to go to Europe - and hope nothing has or will come to break the plans state in your letter. You must let me know where to find y in New York if you are there any length of time befor sailing - I maybe able to come in about that time.

At present, and for the month past nearly, we have been snowbound. The showshoes I bought before coming out here have been useful despite the amiable jeers from the natives with which they are greeted. On the whole I'm a little bored with this ultimate privavcy pf
privacy of a rural winter - supplies and mail so difficult of access and stiff fingers and chilblains. I could stand a few cocktails and taxis for a change. But this is the place for me to work - and I'll be here indefinitely and unregretfully.

It's been great to have time for some reading and I've been delving in to everything from Spanish history to New Bedford Whaling records, from D.H. Lawrence to Lord Bacon.

Meanwhile the scaffoldings for the Bridge jacknife upward a little and a few stanzas seem to have been evolved. Being actually paid to write poems in advance like this, however, is a weighty problem and I'm a bit uncertain of acquitting myself as well as I hoped. So remember me in your prayers!

Alluck to you and write again soon.
Hart

Patterson, New York
Feb. 20, 1926

Dear

I'm taking a day off the much beaten path in sheer desperation at my unanswered mail. Naturally you are one of the first casualties, and if the pen is mightier than the sword you won't be able to stand this fire-eating of mine very long. I am in a mood for superlatives ever since the water closet over-flew at maison Munson the other day before I could collect my drawers around my hips. But that's not the haff of it, - such a round of hospitality as I've been undergoing lately is very strenuous, and if this letter smacks of a "hang-over" I'm not the one to cry surprise. I'm just discovering what a rich place this village is, I mean the whole town, of course, from Battery to Bronx. It is rich in good dispositions, by which I mean that if you haven't enough to buy a bottle there is always someone near to help you. Wish I could tell you about some of the recent evening, midnights and dawns. I've been so much the guest of Slater Brown (the "B" of Cummings' Enormous Room) and he is so remarkably fine that my sorrows and foot blisters have been much alleviated and I can look the whole world in the face, a drunkard and a man! Policemen here don't mind if you step up and occasionally use their tummys as tom-toms, neither do neighbors mind you "early" shouts from windows hailing far from gently all the dawn. Or if you care to you can suspend your-

self outside, feet raking up the clapboards and nothing is felt to be amiss. As I wrote Kathryn (the famous vaudeville songster) I have slept on everything but walls and danced the gotzotsky so much that my calves almost refuse to function. The zimbaloon at Moscowitz's is responsible for even more, but details involve me in lengthy convolutions. I've been undergoing "serious consideration" at two of the largest agencies for over three weeks. It's a farce, this business ritual. Every few days I am called up to meet another one of the firm, and then, I am left to puzzle around while they stroke their chins together in a semicircle. Meanwhile I, of course, explore other sources, but I'm getting very tired of it. Nothing is more exhausting than job-chasing, and pretty soon I am going to seek a substitute job for the summer regardless of professional dignity. Brown and I will probably take an apartment together and then I'll quiet down and try to get back into the writing habit. (Please be quiet about the "high life" details of this note. I have enough trouble keeping my family reassured without such complications!) I see much of Stieglitz, O'Keefe, John Marin, Frank and am soon to meet the beloved Paul Rosenfeld. My cartoon in the Little Review has caused a little fun around. This reminds me that I long ago meant to thank you for your poems, on the last, is that I long ago meant to thank you for your poems, one the last, is particularly good, and I hope you will keep on sending them.

Affectionately
Crane

4 Grove Street
N. Y. C., May 11th, 1923

Dear

There is a regiment of various voices, noises and instruments from behind and before - assailing me through two windows that open on two courts. The little vengeance that this machine offers these assembled Victrolas, arguments and domestic accidents entitles lady Corona to a name for modesty, I assure you, in the face of such a din. She is always faithful, too - which is more than I can say for my mind under such circumstances, so if this is typewritten it doesn't necessarily mean that it is a letter, or the epistolary answer, at least, that you deserve. But is is a BEE-OOtiful day!

And last night was a beautiful night. As usual I was dissolved in several bottles of wine, - this time in company with Munson, Mrs. M. and Jean Toomer (whom you have probably seen in old Brooms). The night before I greeted Willy with an equally rubicund nose, but was not even detected (despite my enthusiasms on certain subjects) (and his harrowing inquisitiveness on such matters). It was our second evening together since he took New York by storm. He didn't come down to my room until after nine, having been asked to dine with some uptown burghers, but his remaining all night gave us time for a very satisfying talk. He is very jolly and more amiable than (always) formerly. I think NY suits him about as well as it does me. He is staying with some very nice people out at Rye, whither I'm invited for next weekend for some boating and swimming. I haven't been at all aquatic so far this year, - haven't even tumbled in the brine. But my mother sent me my old bathing suit the other day, so I'm getting ready.

You should have heard from me before if I had not been so furiously busy. One takes time for meals, dressing, brushing one's teeth, fartin, etc. here than in the precious middle zest. But things are delayed up more considerably, however smoothly, and I'm always catching up, either in time or money - or correspondence. If my days are casually pleasant with amenities, - they are also limited in moments, and when dinner, wine and conversation consume about three hours every evening, and you work at an office another eight, - you haven't time for much else but poetry. I really have been working however silly I sound, on my Bridge poem. It's just begun - the end written - and now I am starting on the beginning. Its inception is constantly attended by sharp arguments with Burke, Brown, Munson, Frank, Toomer and Josephson on all kind of things that have much to little to do with it. I occasionally get very tired of it, and draw in my tongue. Josephson I can hardly tolerate and he generally spoils my digestion when he is present, - but as personalities I am very fond of Burke and, especially, Slat Brown (whom you'll never read much of - because he is dilatory about his writing and one of the most pleasantly lazy people in the world. He also has the champion bladder, winning all the endurance tests and in altitude rivalling C. F. D.'s ladder towers. Gilbert Seldes and Thayer once tried to outdo him, but no fires were put out.)

I haven't had time for any reading to speak of. However I have enjoyed the proofs of two forthcoming books, "Holiday", by Waldo Frank, and Jean Toomer's "Cane", a collection of poems and stories interspresed. The job is very pleasant, but I'm not yet writing copy for them. May be soon, however.

WHAT IS THE WORLD, BABY?

by

Tom Poots

Bruce grinned at the brass 3-A nailed to the apartment door. He heard phonograph music inside and recognized the Gerry Mulligan job of *Almost Like Being In Love*. Bruce Parnas was tall, thin with a pink scrubbed face and dry blonde hair which never stayed combed no matter what he did to it. He was wearing suntans and a fresh white shirt with no tie and the sleeves rolled up. He dug into his hip pocket and shook out his keys and unlocked the door and went in, smiling broadly, wanting very much to look happy, into the face he figured would run up to meet his. Ellie's face, which, even as he stepped in and opened the door to the apartment, he thought of again as cherubic and cute, like the cupie dolls with the feathers he used to see at carnivals.

"I'm here, Ellie, I'm here," he called, bloting into the living room. "Hey, Ellie, where are you, huh? I'm here, sweety-doll."

Ellie ran in giggling from the bedroom, running off balance, holding one shoe in her hand; the other was on her foot.

"Oh, Bruce, dear Bruce," she giggled, stopping to put on her shoe. "It's going to be a lovely night isn't it?"

"Natch," he said. "Natch." He didn't want to stand still, not for a minute. "You ready, Ellie, sweety-doll? You all set?"

"Brucie, Brucie," she said, running up to throw her arms around him. "You must not behave like a gentleman tonight. You must not.

"Brucie, Brucie," she said, running up to throw her arms around him. "You must not behave like a gentleman tonight. You must not. You musn't disappoint me, dear. You must get right in there and say and do what you please and not let Elliot Gorman step all over you." She looked up and shook her index finger cutely. "Nor Dom either. You hear? When we see Dom, you tell him that. You get him aside in the men's room or someplace like that and say to him that he must not, absolutely must not let Elliot Gorman devour us all. It has happened all too often, and I am starting a new, radical, leftist movement to stop him."

"Ellie, Ellie-sweets," Bruce said, bowing, grinning, getting close to surround her with his arms and squeeze her till she squealed with delight. "Ellie, down with Elliot Gorman! Down with him, my doll, sweets, anything that pleases you dear my doll, sweets, anything that pleases your dear little anarchist brain."

"Brucie, it's just I hate to see him always getting the best of everybody. I know deep down in his artificial heart, Elliot is really a good boy and doesn't ever mean to step on anybody. But it's too deep down, and as a matter of fact, it is probably lost to all mankind forever, that gift of dear Elliot's to ever smile and say one kind word. Just one. Only he's terribly brilliant and that's why we must, we must try to save him."

Bruce laughed, slapping his chest. "Where did you get all that talking from?" Then he straightened and put on a sober face. "Now we really must get going, because besides getting to the blue Blue Alps, we must first pick up Dominic, and maybe Frances if she's decided not to have a headache. So we must go. Now."

Ellie caught his mood and played in with it saying seriously that all she had to do was get her handbag and she was ready. She got the handbag, which was red and matched her dress, and turned off the phonograph and kissed Bruce playfully before they shut the door. Bruce agreed with the voice inside himself that this girl was a real great girl. In the car he put his arm around her and they headed for Dominic's Lounge keeping the radio off so they could enjoy their voices and the silence, alternately.

When they pulled up in front of Dominic's house, his mother's house with a big brick front porch on which the whole family gathered on hot nights, they honked the horn and Ellie hung out the window. Over Ellie's head Bruce watched as Dominic made excuses and pardoned himself from the family of brothers and sisters and then ran down the steps and up the sidewalk. "Move! Move! he said, and Ellie opened the door, scrunched up closer to Bruce and the big Italian, curly headed, his heavy body large with muscles, jumped in and slammed the door. "Zoom it," he shouted and waved out the window to the family as Bruce shot out into the road. "Oh boy, oh boy! You got here just in time. My mother was beginning to talk about gin rummy. Believe me, children, if you'd come one second later I'd have been involved in cards. Oh, dreadful. My mother, sinful mother, playing cards, and now she'll do it with my brother." He rocked in the seat.

Ellie laughed. She lit two cigarettes and gave one to Dom and one to Bruce.

"Oh, my sinful mother," Dom went on exuberantly. "She plays for half dollars. Can you im-

agine? She'd take my money--which she gives me of course on Friday every week anyway. But the lowness she stoops to, toget it back. Oh, my, my."

"About Frances," said Bruce, the organizer, the night's foreman. "Frances, is she going? Now, Dom, we must know, now."

"Sweet sinful Frances is going, yes, she's going, because on the truly damned telephone I told her I'd finished a poem about her sweet wickedness and her sublime but evil soul."

"Did you?" Ellie squeeled.

"No, no, I didn't," said Dom. "What is important is that she decided not to have a headache, but to go to the Blue Alps with us to get blotz on that stinking beer, and read all about her black heart. Oh, my, my I don't know anybody who isn't just rotten with sin. That is what so much nights-of-talking comes to."

Bruce turned left in the direction of Frances's apartment. Dom's voice caught in his ears. He thought it was perhaps the best thing he liked about him, a prophetic voice, bellowing all night, always saying sin, sin, sin, in a half-sigh, half laugh of relief, always with sympathy, compassion, empathy. Yes, Bruce decided, it was Dom's voice he liked best. And when drunk it was louder and he wanted much to hear that. He gunned the motor on the nearly empty street and watched for the grocery store where was which he had to make a right turn.

"Bruce, Brucie dear, has something very im - poetant to tell you, Dom," said Ellie, also serious "I'll not tell you because I'm a woman, and you dear Dom, don't enjoy women telling you things. But you must listen carefully to Brucie. It is most important that you understand everyword he says."

"Oh, my, my," said Dom, leaning over the dashboard.

"And tell him good but not here," Ellie said to Bruce. "Because here in my company Dom'll know it's me saying it. So you must relate that most important message in private. Do you understand?"

"I'll know, I'll know," said Dom, shaking his head. "No matter what now, Ellie, when Bruce speaks I'll hear your voice. Oh, my, my. You *are* a woman. Yes, you *are*."

"Now, Dom," said Bruce, continuing a business-like delivery, "when we get to Frances's you must hurry up to her room and get her down. It's already late." He checked his watch. "Seven o'clock already, so she is sure to have eaten and be on the ball. That is if she hasn't started in on the beer. I've seen her refrigerator. And I know what she keeps there. So if she's already on beer, you must drag her bodily down the stairs. Do you understand? Because the Blue Alps must be climbed all the way tonight. Or we are shamed. Do you understand?"

"Oh, my, oh, my dear Frances, you'd better have clothes on. You sinful woman, you'd better not be drinking in your panties. Oh, no."

"I'll go with you," Ellie said.

"You stay with me, sweety-doll," Bruce said. "We'll take no chance on woman-talk. No, no, that wouldn't do at all. You can speak with Frances all evening for as long as she is sober and doesn't start singing."

"Singing, oh my, oh my," said Dom, loudly, mournfully. "Oh, sinful Frances. She drinks and sing the blues. She cries because nobody likes her. But I like her, Ellie, Bruce, and she sings and dosen't know that. She is so wicked, Frances.

But since she's started singing it's much better She no longer gets drunk and takes off her clothes."

"I'd love to see that," Ellie giggled. "I've never seen it."

"Oh my, my, you *are* a woman," Dom moaned. "Oh my, yes, you *are!*"

"She *is*," Bruce said seriously. He was very intent on the driving. He saw the grocery store, turned right, and pulled to the curb in front of a tall brownstone apartment building. Dom bolted out the door and up the steps three at a time. He let out a warhoop and plunged inside. "Eeeeiou," he yelled and they could still hear him after the door had shut behind him. "Eeeeiou," softer as heard through the wall of a dream.

Ellie turned sternly to Bruce. "You must tell him about Elliot Gotman," she said. "He absolutely must understand."

Frances came running down the steps in a white dress with a white bandanna wrapped around her black hair. She had an astonished pointed face and very triangular features which made her look sudden, and quick, as though everything that could happen was just then happening to her, and she was amazed about it--not glad nor sad. Just always astonished. She wore a lot of makeup and smelled at all times of lilac which she claimed she not only put in her bathwater but combed into her hair. Frances flashed down on the car like a startled angular bird.

"Where's Dom?" Bruce called out, not seeing him.

"He's finishing a can of beer," said Frances, And just then Dom burst out of the door, hooking up his belt, hollering, "Look! Look everybody. Isn't Frances gorgeous?" And he opened the door

and pushed himself and Frances into the back seat where he quickly kissed her hands. "Oh, my, such sinful, beautiful fingers, like twigs, darling. But oh, what lovely twigs off your lovely green tree!"

Frances freed herself and lit a cigarette. Dom moaned with delight. Ellie giggled. And Bruce spun the car around the corner, heading is straight crosstown to their destination.

They turned on the radio and got some disc-jockey who was playing a weird mixture of jazz and Rock-and-Roll records with an occasional Bing Crosby thing thrown in. They decided noisily that the man's mind was an irrepairable mess and listened to the jazz records, talking all at once during the others. It was very confusing and hectic because no one got a chance to illustrate or finish a thing before someone brought up a new idea and began that. Ellie was trying to tell Frances something she'd read in the translation of a French novel about lacing champagne with brandy for sudden thunderous effects when the sign they were seeking beamed at them. In blue neon, a soft electric blue, it said largely, Blue Alps and under that in smaller pink neon, Bar & Grill, which was a remnant from the old days, two years earlier, when the place did serve food, when there was a grill. Now there wasn't, but the sign went on lieing about it and those who happened in to eat went away angry and disillusioned or stayed and drank.

Bruce slammed on the brakes jolting all their bodies into motion. The doors opened and they fell eagerly out and rushed, laughed, cried to each other as they stormed toward the Blue Alps out of which was coming the madder showtunes, the specialty of the juke box. Muzzie, the bald, round, red-faced never-grinning bartender, liked

patter songs. He adored obscure records of tunes from shows long forgotten. One of Bette Davis's records was blaring as they tumbled in and took over a table. *"Give me four boys to dance with,"* Bette Davis was croaking and Dom let a yell out of him that brought Muzzie to the table, a finger stiff before his lips.

"Oh, my, what's next?" cried Dom, staring up at Muzzie's starched finger. "You are mad, Muzzie. You are mad mad mad and that's why we love you because you are mad and don't, not once, ever make any sense."

Muzzie said, "All beer?"

He was dismissed with a howl of agreement, a garble of tirades in which his name was the prominent factor.

The interior of the Blue Alps was dark and cool, uncrowded. There were a few other people whom they recognized, nodded to, and ignored. And there was ample room between the tables now. But for one solitary drinker the bar was vacant. The others, that they were ignoring, were at tables in the shadows. Their table, however, was in the light, before the juke box. The low beamed ceiling gave the impression the place was old, cavernish, a tunnel into which they'd accidently crawled one night long ago, and once there found to their surprise they liked it.

Bruce elbowed Dom to follow him into the men's

"Ah, my good friend, Mr. Parnas," said Dom. "You indeed have a communication which I'm to hear in the voice of none other than your sweety-doll. Ellie.

"I have, Mr. Lougee. I have, bless your olives, your mad *Itrailian* heart."

"Ah? *Itralian?* Is it that urgent? Oh, my, my, you'd better tell me. Do you mind, Mr. Parnas, if while you're relating this information to me, I take advantage to these excellent facilities to urinate?"

"Not at all, Mr. Lougee. You see it's like this. I have a girl, Ellie, and I undoubtely adore her. But she is sick. Not only for me, Mr. Lougee, but for you."

"For me? No, no, you dont' say! A tragedy. We must make your woman well again. Hmmm. Hmmm. Yes, we'll do that."

"She is sick of seeing us, all of us, but I think, mainly you and me, Mr. Lougee-- She is sick of seeing us night after night, week after week coming to this heavenly avernus only to sit and be devoured by Elliot Gorman. Do you understand, Mr. Lougee?"

The juke box was playing all the forgotten songs from *Flahooley*. Then a couple played from the *Street Scene* and one from *New Faces of 1952*. Muzzie kept replacing beer. Bruce and Ellie tried to dance, but with the patter songs failure was precluded. Dom explained, longwindedly, to Frances that he hadn't written a poem about her dark evil soul.

"You must understand, Frances," he said happily, "you couldn't have a headache tonight. Do you understand? So, I told you that. But yes I will write that poem. I'll call it Frances Descend. Do you like that Frances? Now drink your beer. Did you bring some money?"

"Yes," said Frances.

"Ah," replied Dominic Lougee, "I should have saved this lovely flow for Mr. Gorman. The girls would love that, don't you think? Oh, my, I'm thinking in sin. See how wicked even a saint

like myself can think? But prehaps it's the proximity of events. That is, in the room other I would have thought of pouring beer on him instead. Oh, such a waste, Mr. Parnas. Never has there been such a miss-directed little stream."

Bruce laughed, picturing it. And Muzzie looking on, still not cracking a smile.

"We must be serious, Lougee, friend," Bruce said, laughing louder. "We must not let Elliot Gorman devour our souls in front of the girls. Do you understand?"

"We are sunk to sin!" bellowed Dom. He began combing his curly hair wildly before the mirror. "But we shall try."

"Yes," said Bruce. He stopped laughing and became again concerned, even dull, at the prospect of getting the best of Elliot Gorman. "If needs be," Bruce said sternly, "we'll bring up his horrible habits we know about, like maybe we could invent a hideous sex life for him."

"Hmmm. Hmmm. But it might not work, and we could, yes, we could lose our girls. No, you idiot, Mr. Parnas. You are a fool. But we'll get Gorman, yes, we'll get him."

When they returned Elliot Gorman had arrived. He was sitting at the table between the girls, concentrating on opening a large paper bag. He was nearly bald, although he was only twenty-five, and he was barrel-chested, popping out of his corduroy coat. He had a round head, round features and large round hands. He was young-old with black pearl eyes and slow-motion gestures. It seemed to take him forever to get to opening the bag. Dom and Bruce came up and sat down and started off by not saying hello to him. Their beer had arrived and they drank some of it.

"Did you?" Ellie ask Bruce.

"I did," said Bruce.

"He did, oh, my, oh yes," said Dom, gulping his beer, the suds crusting his upper lip. "And Frances."

"Yes?" Frances turned sharply, all angels, smelling of lilacs.

"You, Frances," said Dom. "You must hear what we can't do.
You would most appreciate it." He rocked roundly with laughter.

Gorman stared at him. He still hadn't opened the bag. It was becoming an object of mystery. He was drinking vodka on the rocks with a dash of orange bitters, his only, all-time drink.

"Laugh, idiot," said Gorman, and he opened bag.

Ellie shot Bruce and Dom two separate, disgusted looks.

From the opened bag Gorman pulled a chicken roasted crisply to fine brown. He tugged off a leg and began nibbling. He finished his drink and summoned for Muzzie to bring him another. He produced a bottle of olives from the bag and popped on into his mouth.

The juke box was playing all the forgotten songs from *Flahooley*. Then a couple played from *Street Scene* and one from *New Faces* of *1952*.

"Excellent. See? You are well trained. Some day I will teach you to buy me chickens like Gorman's." The bones were piled on the table, picked clean. Gorman was working on a cold hamburger he'd drawn from the bag. He had another Vodka. Popping an olive in his mouth he rose and still eating, went to the bar for a bag of potato chips.

When he had gone Dom said, "Frances you must hear. We are going to get the best of Gorman. You haven't heard him talking tonight, have you? You see he already feels something. Oh, his mind has such a keen edge. He senses we are out to get him. He's planning, thinking. But Frances, we'll soon rape Elliot of illusions, that

dear boy. He won't write anymore music that sounds like carhorns and disentary. Oh, my, how sin- I am tonight. But you notice he's being coy, quiet. He knows. Yes, he must sense, Frances, that we, all of us, are out to de-throne him."

"I don't know what to say to you," said Frances, amazed. "I've sat here night after night talking to you and Gorman, and we've never had even a fight. Not a brawl. Dom? Are you sure it's right? I mean, why?"

"Ellie!" Dom roared. Then he whispered, "She says we are too long cold fish."

"But, Dom," said Frances, gulping her beer too quickly, beginning to shut her eyes half way as she talked. "What could you do? We've always brought up wonderful subjects, philosophy, theatre, great writings of all sorts--always, Dom, Gorman has said one deliberate conclusive and adequately covering statements. And we've bowed to it, admired it. Respected it! Dom, do you know what you are saying? You're trying to unseat the oracle. I don't understand you."

"Well Bruce says that Ellie says that..." and he stopped talking because he realized he was sounding foolish. Bruce says that Ellie says--my God! But he was still willing to believe there existed some reason for Elliot Gorman's forced lowering. Whatever it was, Dom felt, it was lost somewhere in the beer.

Gorman returned eating potato chips.

"Have some," he said. "They're good. You might say Americanambrosia."

Frances reached only to be stopped as Dom's grip stayed her arm.

"I have informed my dear Frances," Dom said solemnly, "that beer is fattening enough. Elliot, you should know that. Calories, Elliot. Come, come. Stop trying to fatten the flock." He couldn't resist the sarcasm. "Would you have us cavorting with pigs?"

"We're all pigs," Gorman said blandly. "You too."

"But I..."

"Pigs," said Gorman with finality, ending it.

Bruce and Ellie returned to the table. They'd danced little, talked and necked more. They sat down and mooned over their beers. Bruce had bought a shot back with him. He smiled stupidly at it, then downed it.

"Ugh!" said Gorman, screwing up his mouth.

"You're absolutely right, sweety-doll, Ellie, Bruce said. "There is defnitely and positively dissention among the ranks!"

"Well, there won't be any longer," said Gorman.

"Oh? And why not?" Dom yelled at him over the ruckus which exploded from the juke box.

Gorman then looked more serious than they would have believed possible. But they saw and knew it. They felt it, and it had immediate response from them. Ellie figitted, as though anxious to speak she didn't dare. Bruce eyed Gorman, meanwhile very busily brushing his hair out of his eyes to see better. His ordinarily pink face flushed with uneasiness. Frances sat rigidly in her chair as an angular Calder garden-piece for which movement is an illusion and a physical

impossibility. Dom stared darkly across the table, and from his eyes and mouth, the expression of each pronounced gloom Gorman was the main thing, regardless; plans meant nothing. He was more than the object of the eye, he was the focus for thought. All that, there, where he sat in front of the litter on the table, refuse of his feast, surly, big, round, and looking too much an Americanized HenryVIII. Raising his hand slowly to sip of his vodka he commanded attention. And silence. Like it or not, they knew it. They followed. Ellie figgeted; Bruce wiped his chin; Frances remained fixed; Dom erased all previous considerations of Gorman's downfall, feeling it all a uselessly discussed joke. For For there was nothing suddenly quite as impressive as Gorman, full of food and liquor. Muzzie was invisible; the others, the people in the shadows dissolved.

They saw Elliot, saw his prematurely bald spot, shining roof of his thoughts, reflecting the red, yellow and blue lights of the bar. Individually, and as a group, they ingested the dimensions of his barrel-body, his ill-fitting clothes And the tightness of the worn areas. They conceived the thickness of his large neck, while watching the slow fat hand raise drink to mouth. Within seconds such stuff sank deep into their memories, churning up something long lain there that caused them to sit up and notice. To watch and wait. To listen.

Abruptly it struck them, too, the night had been long, and it was yet early. That it had been sprawling, formless, a shapeless night of their existences, disconnected, stretched to abstracted purposelessness. Until that moment-- a religious

moment--when the moment *was* Gorman. For then the disjointed warped evening they'd perceived, filled with Ellie's giggles and Frances's lilac smells--all was apexed, pulled tight to meanin g and point.

"The dissention will end," Gorman said, sipping the vodka. "This is so-long. My last, final night. Tomorrow I come here no more. I leave you, and it really is hard for me, to your wits. Doesn't leave you with much. I wish I could bequeath you more amply. But it's my last night here, you must accept that. I'm going nowhere particular, no special godly place, if that's what you think. But I'll never come here again. I'm leaving you to--yourselves. And I hope you can stand it."

Ellie was shocked, she choked, trying to talk. a twisted nervous, "why?" sqeaked out of her mouth. She blushed with embarrassment, looking searchingly to Bruce, Frances, Dom and back to Gorman. "Why?" she repeated.

They were in the Blue Alps but now it could have been anywhere, in the Vermont mountains, the Roman Forum--any lonely place where listeners tune-in to hear their ears the speaker of the moment. Where men suddenly blind, first rest the listen, and listen half expecting to disregard what they hear, no matter what. They could have been anywhere.

"Why?" Gorman echoed. "Why? Very well Ellie, you are here, and do you know why aside from those superflurous reasons which first fire your tongue? No, you needn't answer. You're

a nice girl. You work through your little daytime hours, pleasantly hating your job, like most normal women. You drudge your hours in a dry cleaners and laundry taking in the dregs, the dirty laundry, shitting on the shirttails and ink stains you hate to discover. You reap your harvest from many humanities, handle it, sort it, wrap it up and tie it together for someone else, an unseen person to clean. You can't help but look at all that dirt and wonder what it's all about. And what do you read? You read--I've seen the book under your arm--a volume on existentialism from the dead to the living. And you get all mixed-up, twisted in and out of the dirty sheets and the endless, *O endless,* dirty garments. You drink too much trying to figure it out. You know, secretly, that there is more, much more to it than piling and sorting. You suspect it means something. Suppose I informed you it meant very simply that in the daily process of existing people dirty their clothes? Would that sate you? No, you would--and will, dear Ellie--look, look, look, further and further, with every conserative thought becomin g more abstract. What meaning? Your cry and your credo! *O endless* shirt! Stains of humanity! And you think and think. So, I am leaving.

"Bruce, ah, yes, Mr. Parnas. I don't have to say why you are here--you know already. There is no place else quite as interesting for you. You, You, Parnas, feel it's okay to go to hell here. And where better with a little thoughtful chatter to intoxicate your mind. Yes? You were Army after high school. And you're here after Army. Last year you held and discarded ten odd, very odd jobs. Now you stack canned goods in the

supermarket. At night you're here. You can't live setting up hundred of tin cans on eternally emptying shelves. But you have convinced yourself that here you aren't doing that. Therefore you feel it possible to live here. And afterward you have the key to Ellie's apartment. But, Mr. Parnas, you—and prehaps this makes you select among us—aren't looking for anything. You've found it! This! Blue Alps, yes, Parnas, it's all there is, there isn't any more. Rest in peace but I'm going.

"Frances, you too, ah. You *are* still looking. you do belong here. Someday, however, you will walk out and never come back. Till that day of Advent sit tight, sing, drink, do what you want.

"And Dominic Lougee! My brother, my own brother of the fire. Hah! You write very bad, immature poetry. And I, Dom, write equally malformed music. Correction: Wrote. Past tense. You work sometimes, at anything. Presently your mother forks money to her *bambino*, hah, every Friday. Okay, you're content to grow slowly. You also will leave someday. But first you will go Straight to hell.

"Me? I no longer require this place. I' m going out to study. I'm going to compose little things which are better than those noisy horrible gargantuas of my past. No, I'm finished with this place. For you it is everything. Your very world!"

"No," Ellie said firmly, angrily. "It's not *my world*!"

"But, baby," said Gorman, "what is the world? What is it?

Looking slowly around the table once, he rose and walked out, leaving his refuse behind.

Ellie jumped up. "You let him talk to you like that!"

"Muzzie! Muzzie!" cried Dom, throwing his arms akimbo. "O Muzzie, we're back on earth. Muzzie, we've been to Olympus! Beer, Muzzie, beer--no, make it shots all around.

"You men," Ellie said crossly. "You should be ashamed of yourselves."

"Now, look sweety-doll," Bruce hedged. "*You* didn't say much."

"But I am a woman. And he didn't say anything bad about *me*."

"Muzzie!" Dom bellowed. "Save us! Save us!" He released a huge blasting laugh which startled Frances.

"You scared me," Frances said. "You know, Dom. Gorman's right. I am going to leave this joint some night and never come back."

The juke box was playing the weird Holloween Ballet music from the stage version of *A Tree Grows In Brooklyn*. Ellie was making dirty faces at Bruce. Muzzie delivered the shot-- *and* beer.

"The shots you pay for," Muzzie informed soberly. "But the beer's on me. My, that Gorman fella can talk, can't he?" He downed the additional shot he'd bought for himself. "So? I lose another customer. Hell, it ain't my worry, I don't own the place.

"We'll never leave you, Muzzie," Bruce declared. His voice cracked weakly. "Never, never."

"Ah, you're good kids." He left them and returned to his bar.

"We'll stay even after the world blows up! Bruce called after him.

"Listen," said Ellie, sitting up straight. "We simply must do something about Gorman. We simply cannot let him walk all over us!"

"Out," Dom corrected. "Elliot walked out on us, not over us."

"Good-riddance!" cried Ellie and she relaxed and leaned on the table.

"That's right, you know," Frances said "Someday I'm really going to walk out of here one night and never come back."

"Why don't you sing?" Dom asked her. "Go ahead. Elliot said it was kosher so why don't you sing? Sing in The Wee *Small Hours Of The Morning or Something.*" He saw Frances wasn't listening. He stared at the table and at his hands "Oh, my, my, this sinful world. Oh, my, I do, do want to get drunk, drunk and we are certainly in Hell, that's all there is to it. The world is outside. Elliot has gone to re-enter the world, oh, my, I feel not a single poem coming on..."

"I really will," said Frances. "I'll go right out..."

"Oh, look at us," said Dom. "You know what? We're eating the world--bit by bit." He stood up and shouted, "I have gorged myself with life!"

"And beer and whiskey," Ellie added indignantly.

"But Gorman," Dom howled, "has devoured the light!"

"And us with it," Ellie said. "Take me home, Bruce. This minute. This very minute. You have certainly disappointed me. Letting Elliot Gorman trample you."

Bruce stood up.

"Oh, my, that man is so stuffed with earth!" Dom wailed.

"I really will," said Frances. "Someday I'll go right out and never come back."

THE WISE MAN
by
Robert K. Johnson

After
studying
speakers' lips, eyes,
the glass on his own face,
another on his experiences,
he selects an unfluttered tip of land.

At last,
returning,
talking all truth,
he sees people (pretending
to ponder) only smileabsorbed
by each of his oldfashioned phrasings.

TO D. B.
by
Robert K. Johnson

Dry dune to dry dune wandering
so longly, alonely,
before seeing another oasis
that might prove mirage -
another,
he vows not to touchtest.
To shut all senses.
Sleep.

But the site stirs hunger
still higher
till his trembling hands
disobey the wise mind's decision

and bring his lips fruit
richer than

a dream.

T R I A L

by
Barriss Mills

The fat, spectacled, kindly
smile that charmed octagenarian
ladies into remembering hm
in wills, faces the tabloid
cameras haloed with hints
and rumors of quick death
and bodies quickly burned.

That showered graciousness
on affluent oldsters, catering
to porcelain complaints, whims
at midninght, offering
surcease to lonely souls
as he eased their bodies' slow
nobbling away toward death.

That seemed, eavesdropping
on pulses, heartbeats,
bloodpressures, to assure
constitutional soundness
and long life, despite
the withering of friends,
families, and years.

Administering (with pills
and palliatives) hope
and a kind of love to those
beyond loving and being loved
(with only money and themselves
and his medico-gigolo smiling
to keep love and loving alive).

And promised, beyond
the terminable comfort of
rents and dividends, one
remembering and remembered
with heirlooms, cars, and cash.
That inexhaustible smile turns now
on cameras and judge and jurymen.

DOUGHTY IN ARABIA
by
Barriss Mills

There are ironies in poetry
poet never intend. Epics

poets labor seldom survive
the long shaping, and rigor mortis
anticipates the ossification of print.

Doughty's verse epics are unreadable
in their contrived quaintness:
no Dawn ever came up that way

no Dawn ever came up that way
on a nation or a poem, and Mansoul
is all spongy "soul" and no "Man".

Yet when Doughty least expected it,
his poem came. The Arabia Deserta,
for all its prosy provenience, is just that.
Even Lawrence, who knew how to fake
a poem out of sheer prose, homaged
the better man and poet behind the veil
of crabbed eccentricity. Lawrence's
movietone dash through Arabia
looks like the plagarism it was
beside Doughty's camel-plodding "prose".

Each line echoes the weary rhythm
of journeying between birth and death
under the empty sky and the sun,
as Doughty moves from the oriental
urbanity of Damascus south with the Haj
to the jumping-off place of Medain Sâlih,
then out with Bedouins into the great
wastes of Arabia. He is God's
cantankerous Englishman marching
unimperial ahead of Empire.

Carrying his Englishman's distrust
of outlanders and his faith
in an Englishman's inviolability
anywhere in God's world, but still
the writing-man, taking it all down,
speech, spectacle, geography,
and archaic monuments of stone.
(To the placeless and almost timeless nomads
living in the present's eternal glare,
the monuments might have been before time.)

Carrying too the poet's eye for ways
and wayfarings of men (not
the prose-man's reductio ad nauseam
of everything to "conditions," political,
economic, or other). As he rides,
hammered ever by the sun, we hear
the camel-drivers' cries, taking Allah's
name continually in vain. We taste
and smell the sour camel's milk,
the desert water staled with urine.

Not be meters, polished and repolished
till they jangle like bells, nor language
(as Doughty supposed) constructed
from tag ends of Spenser and Elizabethans
(with an anachronistic dash of Celtic
and Anglo-Saxon word-making), nor
pastiche of old literatures with Doughty's
poem made, but traveling, afoot
and camel back (with eyes and ears
well open) wherever the Arab traveled.